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Contents

From the Editor

Since I have started teaching at the University of Hong Kong from August 1996, innumerable inter-continental e-mail messages and faxes have been sent back and forth between Wu Ben and me in the preparation of this issue. However, the actual production was handled entirely by Wu Ben, to whom we all owe a word of thanks. We also thank the referees who kindly read manuscripts and provided valuable suggestions. Helen in Florida worked tirelessly in copy-editing, and the following has lent their support in proof-reading: Kim Falk, Lee Tong Soon, Nimrod Bernoviz and Christopher Pak.

Shamanism and the Musical Instruments Used in the Manchurian Shamanistic Sacrificial Rituals (*tiao shen*) --An Ethnomusicological Examination of *Shengu* (Shamanic Drum) and *Yaoling* (Waistbell)

Liu Guiteng

薩滿教與滿族薩滿教祭祀儀式中所用的樂器

本文全面介紹與研討中國東北地區滿族薩滿教祭祀儀式中所用的樂器-----神鼓與腰鈴，包括其形制，運用場合與功能，以及演奏的基本節奏型等。作者還討論了薩滿教的界定與性質。

Shamanism is a folk belief, and is perhaps the kind of religious activities linked most closely with people. Different from professional priests, shamans are usually ordinary members of a certain social group, enjoying no privileges. They only identify themselves by dancing in the sacrificial rituals. Manchu shamans, in particular, mainly use shamanic drums (i.e. magic drum) and waist-bells in these rituals to show their magical power. Therefore, we can get some understanding of the broad and profound influences of shamanism on folk customs in northeast China, Hebei Province and inner-Mongolia by tracing the spread of magic drums and waistbells among this people.

Shamanism and the Manchurian Shamanistic Sacrificial Rituals

The meaning and usage of the term "shamanism" are clear and definite in Chinese academic circles. It refers to folk belief that is particular to and has spread among the people of in northeast China. But the term is used and defined differently among foreign academics. According to a summary written by Akamatsu Chikoto, "geographically speaking, shamanism is a kind of religious belief held by the people of northeast Asia; but, viewed from a much broader academic angle, it also refers to similar beliefs held by Oriental people living mainly in China and also in other parts of the world" (see Jilin minzu yanjiusuo 1990: 36). It is precisely because of this much broader academic definition, that some foreign scholars include the witchcraft of the Taoist priests in their discussion of shamanism (see Jilin minzu yanjiusuo 1990: 128). At the Thirty-First International Annual Conference of ICTM, I myself heard a German scholar discuss similar activities of a certain minority nationality in Yunnan Province of China as shamanism (Schworer-kohi 1991).

In my opinion, this broad definition creates an insurmountable problem, for it places an already considerably complicated religious phenomenon like shamanism into such a limitless concept that it may hamper international discussions and exchange of ideas on this or other related topics, which makes it difficult for scholars to utilize this term in discussion. At the least, to generalize under the term "shamanism," beliefs of different nationalities in so

vast a country as China, seems to be a strenuous and worthless project. In fact, if we go among these nationalities, and make our own investigations, we will not set ourselves up for this impractical task. In China, folk beliefs of this kind are generally known as *wu* (witchcraft). However, even this term is only a general one, a hard one to find agreement up on by all nationalities. Actually, either the Dongba sacrificial rituals (Dongba is the Naxi counterpart of shaman) of the Naxi nationality, or the Nuoji (a kind of sacrificial ritual aiming at driving away a devil called Nuo, who brings pestilence and other evils to people), and such kind of witch customs widespread among other peoples, all have their own particular meanings. These terms can only be used in certain regions and among certain nationalities. However, in academic study, they all can be regarded as variant types of *wu*.

Therefore, I am for the definition that shamanism is "a religious phenomenon particular to Siberial and central Asia" (Eliade 1990: 324), and I agree with Mr. Gi Shengtsen of South Korea in his regarding "shamanism as one of many kinds of folk beliefs" (Gi Shengtsen 1990: 278).

Many scholars think of shamanism as a "primitive religion." This is probably because they consider it in terms of the theory of evolution, or compare it with "modern" religions, and imply that shamanism is inferior to so-called modern religions. However, we can not view Manchurian shamanism, which is still operative in Northeast China in this light, for those social groups that believe in shamanism are by no means "primitive tribes." In addition, Buddhism and Taoism in that region are as prevalent among their own followers as shamanism, and these three religions have been interpenetrating, contending with each other, and ebbing and flowing alternately. The French anthropologist Levi-Strauss said that in the abstract thinking of the primitive people, "there are no such divisions as 'modern' or 'primitive,' 'preliminary' or 'advanced' modes of thinking, but rather two parallel modes of thinking, which have different functions and complement and influence each other" (Levi-Strauss 1987: 5). There is no superiority or inferiority in judgment and acceptance of a religious belief by different social groups. Actually, this process is rather a choice of and an adaptation to different cultures by people in the social background where they live and prosper. Once clear about this point, shamanism can be understood impartially and correctly.

Chinese shamanism mainly originated in and functioned among the Altaic northern minority nationalities, including the Manchu-Tungusic Manchus, Xibo, Hezhen, Oroqen, Ewenki peoples and Mongols and a certain number of Chinese living in northeast China, with Manchu shamanism being the most typical. Manchu shamanism is not only popular among the people, it had also once been established in the court of Manchu rulers as a special institution for offering sacrifice to their ancestors. Emperor Qianlong, the Manchu ruler of the Qing Dynasty (1644-1911), had a book compiled and published entitled *The Manchurian Sacrificial Rituals to the Deities and Heaven* (simplified as MSR, the same below), in 1747 which is the only standardized record of the shamanic sacrificial rituals. It has been translated into Chinese.

Scholars are most concerned with the function of the Manchu shaman's sacrificial rites. According to Tarbicha's *The Gods worshipped by the Eskimos*

(see Jilin minzu yanjiusuo 1990: 43-5), there are two kinds of shamans among Eskimos, the Angakkoh and the Qilalik. Although both of them are shamans, the former preside in sacrificial rituals and are respected and admired by all the people, while the latter are despised by society, and mainly practice as witch doctors, practicing in relatively simple rituals. Strikingly enough, it is also the same case with the shamans of the Tungusic peoples, especially the Manchu shamans. The Manchurian shamanistic sacrificial rituals can also be classified into two types. One type is for sacrifice, the other for medical treatment. Shamans presiding in sacrificial rituals are respected and admired by all the people. Some of them, held in a very high esteem by Manchu aristocracy, could even enter the court. But shamans practicing as witch doctors, though worshipped by their followers, are ostracized by all others. They never acquire a legitimate status, and are frequently constrained and controlled by the government in a severe way. Just as Tarbicha translated Angakkoh as high priest and Qilalak as quacks, in Chinese, shamans presiding in sacrificial rituals are called *sizhu*, while shamans practicing as witch doctors are called *dashen*, meaning witch doctor. (*Dashen* carries no derogatory meaning literally, but in concrete linguistic context, it is a synonym for quack. The Manchu terms that come out in Chinese as *sizhu* and *dashen* are both *saman*).

Music and dance are the major means of expression and media of the Manchurian shamans to communicate with gods, constituting the basic frame of the Manchurian shamanistic rituals. As is agreed, the Manchu shaman well deserves to be called the unparalleled artist in his clan.

In terms of its history and present situation, the shamanic rituals of the Manchu shaman show the unity between the sacrificial device and the musical instrument, between the incantation and music as well as a religious ritual. It is quite logical that shamanism also has come to be noticed by musicologists. This writer believes that a study of shamanism from an ethnomusicological viewpoint will be quite helpful to the understanding of this worldwide cultural phenomenon.

Shengu and _Yaoling_ Used by the Manchurian Shamans to Sacrifice (_tiao shen_)

Magic drums are indispensable for the sacrificial rituals of the shaman. They play an omnipotent and inspiring mystical role in the ritual, and have become indisputably the symbols of Manchurian shamanism. Accompanied by waist-bells, they are even more typical features that distinguish the Manchu Shamans from shamans of other peoples. As it is impossible in this short essay to discuss all of the shamanistic musical instruments, the author has chosen to do research on these two instruments, and to give a clear picture of their shapes and structures by citing historical documents and materials gathered by the author in his investigation.

A. The Magic Drum

The magic drum is called *yimuqin* in the Manchu language. Magic drums used for Manchu shamanistic rituals can be classified into two categories: *zhuagu* and *dangu*. As for *zhuagu*, those around the area of the Heilongjiang River are the most typical, while for *dangu*, the most typical ones are those of the Liaodong area. Similar to *dangu*, *zhuagu* is round-framed, covered with

animal skin of one side with a grip running across the inside of the frame, and is played with the help of drumsticks. The differences between them mainly lie in the materials used to make the frame and the way they are held. The frame of *zhuagu* is made of wood, while that of *dangu* is made of iron; *zhuagu* carries rings for gripping with the hand, while *dangu* is held by a handle at its side. In addition, as a result of their different structures, they are played in different ways.

(A) *Zhuagu* (Fig. 1)

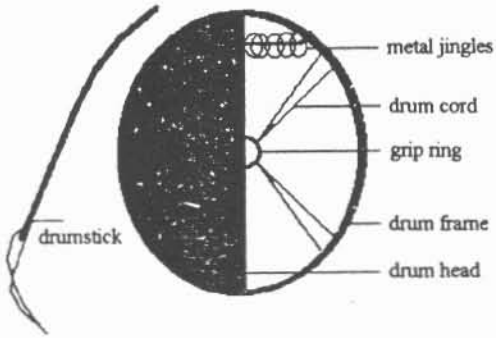


Figure 1: *Zhuagu*

The structure of *zhuagu* can be described in terms of its shape, size and raw materials.

a. Shape

According to its shape, *zhuagu* can be classified into two categories: elliptic ones and round ones. Round or elliptic, *zhuagu* is often found in the drainage area of the Heilongjiang River. To quote the book entitled *A Record of the Customs in Mudanjiang Area*, "The magic drum is round, 82 cm in vertical diameter, 50 cm in horizontal diameter. It is covered with sheepskin on one side with a copper ring in its center, which is tied to the frame by four leather cords in a crisscross way. At its upper part, eight copper coins are attacked to the frame" (Yan Gongquan 1943: 2). As the vertical diameter and horizontal diameter of the magic drum are not equal, this drum can't be round, but rather elliptic or egg-shaped. Magic drums of this shape can also be found among other peoples who believe in shamanism. For example, the *zhuagu* used by the Manchu-Tungusic Hezhen people has this shape (Sun Yunlai 1990: 67).

In addition to the elliptic or egg-shaped *zhuagu* , there is also the round *zhuagu*. The *zhuagu* used in the Manchu court (Jin Jiujing and Mingchang 1747), as recorded in historical documents, rightly belonged to this category, with a diameter of 53 cm. Judging from its picture, it had a ring in the center of its back, which was attached to the frame by twelve cords. Its frame was narrower than ordinary ones. *Zhuagu* of this shape can be easily found, and compared with larger round or egg-shaped one. This kind of *zhuagu* is also easier to play.

b. Metal Jingles

Metal jingles are an important part of the magic drum. They clang in the course of performance. Accompanied by them, the magic drum can express a much wider range of meanings and feelings. The jingles of *zhuagu* are often set in its wooden frame and can be classified into two categories according to their shapes, namely, ring-shaped ones or coin-shaped ones. For example, the kind of metal jingles described in *A Record of the Customs in Mudanjing Area* as ("At the metal jingles' upper part, eight coins are attached to the frame," Yan Gongquan 1943: 2), belonged to this category. Such coins are flat round pieces with a hole in the center, and were mainly used in ancient China. Usually several such coins strung together by a wire make a set of drum jingles, which clang and bump each other while shaken. The *zhuagu* of the Fucha Clan in Nigan County, Heilongjiang Province has a history of more than one hundred years. Inside its frame, there is an iron bar on which are stringed eight copper coins. As these coins are often rubbed, they become very thin, but people can still make out the Chinese characters *Kangxi tongbao* (this phrase indicates that these coins are currencies of the Qing Dynasty) on them. The Ewenk people near Narim River also have magic drums set with metal jingles. To quote M. Kagan, "magic drums are very large, elliptic in shape...inside the magic drum, there are also a group of iron bars, which are adorned with various kinds of clinking spangles" (Sun Yunlai 1990: 167). Some early shamanistic magic drums were also set with rings. For example, inside the frame of a magic drum used by Ewenk people near Jieya River is set on the right and left side respectively eight groups of jingles; each of them is made up of five to nine rings strung together (Sun Yunlai 1990: 75).

c. Cord

The cords link the grip ring and the frame, and enable the player to grasp the magic drum. They were usually made of leather in earlier periods, and of hemp or cotton later. The number of cords of a magic drum is not definite, and it usually varies from four (as in *A Record of the Customs in Mudanjing Area*) to twelve (as in *A Revision of MSR*). There are three ways to attach the grip to the frame: the first way is to attach the cord at point A to the frame, and run the cord to point B and attach it to the grip (Fig. 2-1). The second way is to attach the cord first at point A to the wooden frame, then pass it through the grip, run the cord back, twine this section of the cord with the former, and attach it again to the frame at point A (Fig. 2-2). The third is to attach the cord at point A, and attach it again to the frame at point A' (Fig. 2-3).

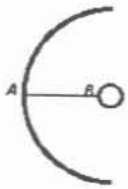


Figure 2-1: A-B type

Figure 2-2: A-A type

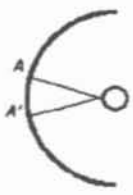


Figure 2-3: A-A' type

d. Grip Ring

The thing by which people grasp a *zhuagu* is a metal (either iron or copper) ring. We call it "the grip ring," which may also serve as the center to which all the cords are attached. The size of the grip ring should be convenient for grasping. For example, the ring of the drum of the Fucha Clan in Ningan County is 6.2 cm in diameter, and is made of wires whose diameter is 0.6 cm.

e. Drum Head

The drum head is made of animal skin. In earlier days, skin of wild beasts, such as roe deer, or wild boars, was widely used. In modern times, the skin of livestock, such as cattle, sheep and pigs, has come to be the main source of materials. Sheep skin, which is thin and capable of producing a brisk and clear sound, is the most preferred today. The reason behind this change is perhaps that magic drums of old days were much larger, while modern ones are smaller and put more emphasis on the quality of sound. Drum heads made of animal skin are susceptible to the influence of weather, so before performance, shamans have to heat the magic drum to make the drum head tense, so that is may produce melodious music. Shamans often drum various symbolic pictures on the drum head. According to Mr. Wu Bing'an's interview with modern shamans, the content of these pictures is very diversified, including "the sun, the moon, stars, rainbow, mountains and trees, wild beasts like bears, deer, livestock like horses and cattle, and other animals as snakes, lizards, frogs, tortoises etc." (Wu Bing'an 1989: 230). However, due to the scarcity of detailed and convincing materials, we cannot do further research about the symbolic meaning of the pictures on shamanic magic drums.

f. Drum Frame

The drum framed is made of wood, and its size is decided according to the tension of the drum head. The magic drum of the Fucha clan in Ningan County has a vertical diameter of 48 cm and a horizontal diameter of 46 cm. Its frame is 3.5 cm wide, and 1 to 2 cm thick. Obviously, the frame of this drum is made by cutting and bending a flexible small tree, and marks of hatchets can be clearly seen on its surface. The above-mentioned *zhuagu* in the Mudanjing area has a vertical diameter of 82 cm and a horizontal diameter of 50 cm, while the magic drum of the Wushu Clan in Xinbin Manchu Autonomous County, which has a frame of 6.5 cm wide, belongs to the category of round *zhuagu*, and is 42.5 cm in diameter. The raw materials of the frame vary from region to region, with wood of willows, firs and birches being the most common.

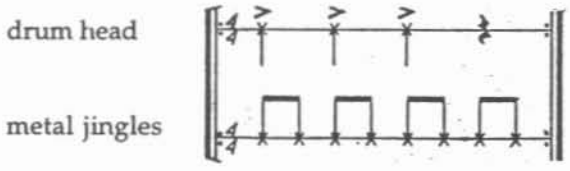
g. Drumstick

Zhuagu is played with the help of drumsticks, and this distinguishes it from the *dapu* (a kind of musical instrument similar to *zhuagu*) in the Xinjiang area, which is played directly with hands. According to experienced shamans, drumsticks of earlier days were quite delicate. They were covered with skin of deer, otters and roe deer, so they were heavier than modern ones and were capable of more forceful beating. Some big drumsticks also had what shamans considered as pictures with magic power. But today we can not find such delicate drumsticks, as most modern drumsticks are made by cutting and grinding slightly curved bamboo sticks. There is no common standard for the size of drumsticks. They are made according to the size of the drums.

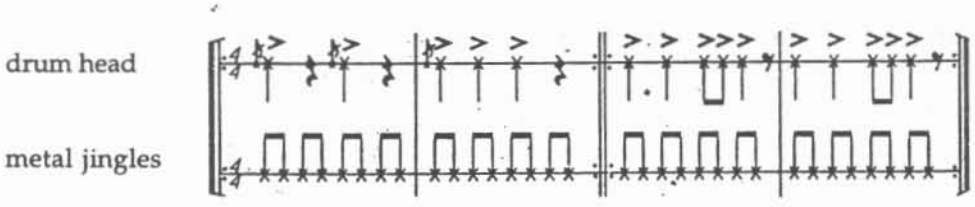
h. Drumbeats

The basic rule of the drumbeats of *zhuagu* is that the drumbeats are always based on odd-numbered beats. That is three beats form a unit. Recorded in detail as early as in MSR, this rule shares the same origin with *lao sandian* (this phrase means 'always three beats') in folk sacrificial rituals. *Lao sandian* (ex.1) forms the basic pattern of the rhythm and meter of the music accompanying Manchurian folk sacrificial rituals and shamans make it colorful by the frequent change of their performing tempo, force and movements (ex. 2). There are no definite rules for the size and materials of *zhuagu*, so they often vary from person to person, from region to region. Generally speaking, *zhuagu* tend to be small and more portable in size, and tend to be made of livestock skin rather than the skin of wild animals.

Example 1: *Lao sandian* (Played by Shi Qingshan & Shi Qingmin in Jiutai, Jilin, recorded by Liu Guiteng, 1980)



Example 2: *Lao wudian* (Played by Fucha Hala in Ning'an, Heilongjiang, recorded by Liu Guiteng, 1992)



By examining and comparing the royal *zhuagu* of the Qing Dynasty, the *zhuagu* of Ningan County, Heilongjiang Province, and the *zhuagu* of Xinbin County, Liaoning Province, we find that *zhuagu* bear the following characteristics:[1]

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[1] The magic drum of the court of Qing Dynasty *Revised edition of MSR*. Ning'an drum: the magic drum in Ning'an County, Jilin Province; property of the Fucha Clan in Wolong Town, Ning'an County, Heilongjiang Province, measured and recorded by Liu Guiteng in August, 28th, 1992. The magic drum in Xinbin County: property of the Wushuhala family in Xiayingzi Township, Xinbin Manchu Autonomous County, Liaoning Province; measured and recorded by Liu Guiteng in Oct. 6th, 1992.

Items for comparison	The *zhuagu* of the Court	The *zhuagu* of Ningan County	The *zhuagu* of Xinbin County
The drum head			
diameter	53 cm	48X48 cm	42.5 cm
materials		cattle hide	sheepskin
The frame			
width		3.5 cm	6.5 cm
thickness		1-2 cm	0.5 cm
The cord			
way of tying	12, A-A	8, A-A'	8, A-A'
materials		cattle hide	sheepskin
The grip			
diameter		6.2 cm	5.7 cm
The metal			
diameter		2.5 cm	2.6 cm
Jingles			
number		8, coin shaped	11, ring shaped
Drumstick			
length	39.6 cm	41 cm	38 cm
width		1 cm	0.9 cm

(B) *Dangu* (Fig. 3)

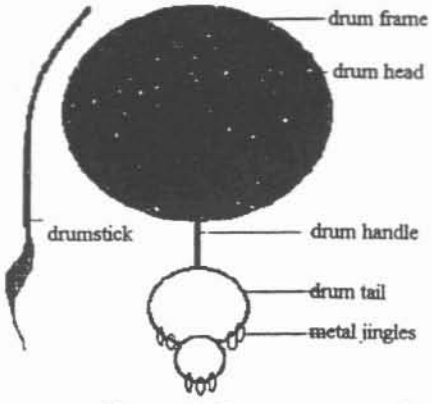


Figure 3: *Dangu*

Another type of magic drum is called *dangu*, or *taipinggu*. There has been some doubt in Chinese academic circles about whether Manchu shamans use this kind of magic drum in their rituals, and some scholars who have published works on shamanism do not regard such a drum as a variety of magic drum. But according to my research and investigation, both in the past and at present, both in the court of the Manchu aristocracy and among the folk, there exist proofs of the used of *dangu* in shamans sacrificial rituals.

In this respect, the most authoritative work is *A Brief History of the Willow Borders* (*Liubian jilue*), which is written by Yang Bin, whose ancestors were deported to that region. Yang Bin wrote this book according to what he had heard and seen, so this book has great historical value. To quote him (Yang Bin 1985: vol. 4, p. 3):

> "The shaman...ties bells to his hip, rocks them and beats a drum with his hands. The drum is iron-framed, covered with animal skin on one side, and carrying several rings at its handle. The shaman beats the drum and shakes the bells simultaneously, producing a clinking sound."

The drum in this paragraph is iron-framed, animal-skin-covered, with a handle carrying several iron rings. Zaitao and Yunbaohui, two Manchurian aristocrats of the late Qing Dynasty, related in *Life in the Court of the Late Qing Dynasty* (Pu Jia 1982: 349):

> "The shaman wears a magic cap, ties to his body waist-bells, and beats a skin-covered drum which has a handle at the lower part."

Judged from its description, the "skin-covered" drum should be a *zhuagu*. However, judging from its shape, this magic drum must be a *dangu*. Xin Xiuming, a eunuch of the late Qing Dynasty, also recorded in detail the shape and structure of a *dangu* used by Manchu shamans: "It is like a big round fan, iron-framed, iron-handled, with many iron rings at one end of its handle. It is two *chi* (a unit of measurement in China) in diameter..."(Xin Xiuming 1992: 91). As to the simultaneous use of these two kinds of magic drums...*zhuagu* and *dangu*, we can find detailed descriptions in *A Brief Record of the Ninggu Tower*, "...the shaman wears a skirt, ties hundreds of long iron bells to his waist, and holds a clanging paper drum in his hands. He jabbers in the Manchu language, rocks the bells, and accompanying their sound with the beating of the paper drum. In addition, there are several large *pigu* (drums covered with animal skin), whose players turn their faces to the west, accompanying the paper drum" (Wu Zhenchen 1940: 13). The paper drum (*zhigu*) and the large *pigu* (*da pigu*) belong to the category of *dangu* and the category of *zhuagu* are sometimes called *pigu*. The materials from my field investigations can also confirm that *dangu* are used in Manchu shamans' sacrificial rituals. For example, in Xinbin County of Liaoning Province (see Fushunshi minge jicheng bianjibu, 1980s), where the great Manchu ruler Nuerhachi was born, people use *dangu* in their sacrificial rituals. It is the same with the Mongols, a people closely connected with the Manchu nationality. To illustrate, the *bo* (shaman of the Mongols) (Bai Cuiyeng, Xing Yuan, Fu Baolin and Wang Xiao, 1986: 39) in the Kerqin area use this kind of magic drums.

Now, let us look at the shape and structure of *dangu*.

a. Shape and Head

Similar to *zhuagu*, *dangu* can also be classified according to the shape they assume into the following categories: elliptic ones, round-fan-shaped ones, peach-shaped ones. Unlike *zhuagu*, the horizontal diameter of *dangu* is longer than its vertical diameter and is often forty centimeters or so. The head of *dangu* is made of animal skin, such as that of cattle, sheep, ass, etc., with sheepskin the most common. Before being used on a *dangu*, the animal skin must be immersed in water for some time to make it soft; and to make the head and the iron frame fit well, people often put a round of hemp rope between the head and the frame. In earlier days, the head of *dangu* was decorated with pictures, but now people seldom do this.

b. Handle and Frame

The frame is made of a flat and thin iron bar and is about 1 cm wide, much narrower than the frame of *zhuagu*. It is made by bending an iron bar, whose remaining part is straightened and forms the handle. This is about 12 cm long. The handle is covered with cloth or thin animal skin, or sometimes with hemp ropes, so that it is comfortable for people to hold the frame and the tail of the drum are connected.

c. Metal Jingles and Drum Tail

The metal jingles are indispensable parts. They are usually strung together on iron bars in three groups, and when rocked they bump each other, and clink. In order to improve the musical quality of the metal jingles, people cast the thin iron bars into the shape of a cuboid, and then twist them, so that they may be capable of giving off clearer and louder sounds when shaken. In a group, there are two to three metal jingles whose diameter is about 4 cm.

The design of the drum tail varies from region to region. Fig. 4-1 are metal jingles of the Liaodong type, Fig. 4-2 the Liaoxi type, and Fig. 4-3 the Beijing type.

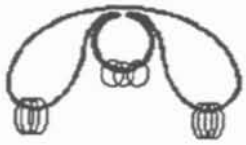


Figure 4-1: Liaodong type

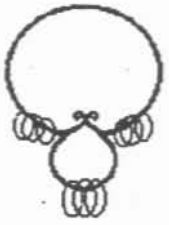


Figure 4-2: Liaoxi type

Figure 4-3: Beijing type

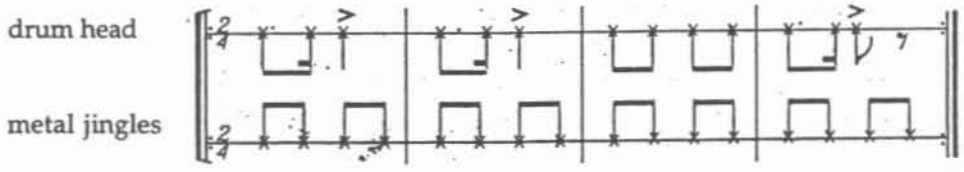
d. Drumbeater

The drumbeater of the *dangu* is made by cutting and carving wood and bamboo sticks, and is much thinner than the drumsticks of the *zhuagu*. Its top is ground round, so that in the source of performance, it will not damage the drum head. The part near its top is often made thinner, in order that it may become more plastic. People usually tie colorful tassels made of strips of cloth to the tai of the drumbeater to make it beautiful. Larger *dangu* have longer and thicker drumbeaters, which are often twined with cloth strips.

e. Drumbeats

The main characteristic of the drumbeats of *dangu* is: the total number of strong beats in every unit of beat drumming is always odd. In other words, the groups of beats are based on an odd-numbered strong beat (Ex. 3). As *dangu* are smaller and lighter, and have handles, they can be manipulated more easily and thus are capable of producing more diverse sounds than *zhuagu*.

Example 3: *San bang gu* (Played by Sun Fujun in Liaoning at Tongyuanpu, Fengcheng, recorded by Liu Guiteng, 1981)



The use of *Dangu* also spread among Eastern Asian countries. For example, *binggu* (a kind of round-fan-shaped drums) (Yoshigawa Hidefumi 1989: 106 and Hirano Kenji 1984: 337) in Japan belongs to the category of *dangu*. *Binggu* are different from Chinese *dangu*: they are more delicate and standardized, with wooden rather than iron handles, and carry no drum tails. Due to the scarcity of materials, we can not produce a satisfactory picture of the evolution of Chinese *dangu* and Japanese *binggu*; however, to carry out research in this field could be very interesting and quite worthwhile.

The following is a comparison of *zhuagu* and *dangu* in terms of shape and structure:

Items for Comparison	***Zhuagu***	***Dangu***
shape	elliptic, egg-shaped, round	round-fan-shaped, peach-shaped
frame	wood	iron
structure	metal jingles, grip, cord, frame, drumstick	frame, metal jingles, handle, tail, drumbeater
drum head	made of the skin of boars, sheep, cattle, roedeer, etc.	Made of skin of sheep, cattle, asses, etc.
way of assembling metal jingles	set on the wooden frame	strung on the tail
way of holding	held by the grip	held by the handle
way of performance	played with the help of drumsticks	played with the help of drumbeaters
nationalities among which it is played	Manchu, Sibo, Evenk, Oroqen, Hezhen, etc.	Manchu, Mongols, Chinese
distribution	Heilongjiang province, Jilin province, Liaoning province, etc.	Liaoning province, Hebei province, Inner-Mongolia autonomous region, Jilin province, Heilongjiang province.
musical characteristics	Three beats form a unit.	The strong beats are based on the odd-numbered beats.

Similarities between *zhuagu* and *dangu* are: 1) they are both covered with animal skin on one side; 2) they are bother round, have metal jingles, and

are played with the help of drumsticks or drumbeaters; 3) their strong beats are all based on odd-numbered beats. Of course, there are some differences in the way they are held and in some other respects as well. But in spite of this, we can still say that they are closely related both in history and culture.

As to the evolutionary process of the *dangu* and *zhuagu*, there are not enough historical documents and archaeological findings to give us a full picture. But according to my view, judging from the different skills required to make them, the complexity of their shapes and the development of the technology of iron-smelting, *zhuagu* must have appeared earlier than *dangu*, and the latter must be a variant of the former and must have been made under the influence of other peoples' culture as the use of former spread.

B. Waistbells

Waistbells are called *xisha* in the Manchu language. The main characteristic of Manchu shamanistic sacrificial rituals is to use magic drums and waistbells simultaneously. In the shaman's sacrificial rituals at the court of the Qing Dynasty, the use of waistbells was preserved. It is known that the rituals of offering sacrifice to deities in the Qing Dynasty adopted the same rule and process of the Ming Dynasty (i.e. the rules and processes of the Han Chinese), "but only the rituals of offering sacrifice to Heaven at *tangzi* (shamanistic chapel) and rituals of offering sacrifice to deities at Kunning Palace adopted the old custom" (Jin Jiujing and Ming Chang 1935: 1). The "old custom" here refers to the shamanistic sacrificial rituals. Though *pipa* and *sanxian* had become the musical instruments in the sacrificial rituals in the court of the Qing Dynasty, the use of magic drums and waistbells were still preserved. Fujia, a Manchu aristocrat, once described shaman's sacrificial rituals as follows, "After a while come two shaman ladies. They wore embroidered ropes, jewellery and embroidered thick-soled shoes. One of them begins to play *sanxian*, another ties bunches of copper bells to her waist....." (Pu Jia 1982: 122).Jin Jiujing and Ming Chang. 1935. These bunches of copper bells must be waistbells. Several editions of MSR all have pictures of waistbells, with clear explanation of their size. When performing, shamans tie the bells to their waists and sway their waists and hips to make them clang. The rhythmic sound of waistbells, combined with the diversified rhythmic patterns of the magic drums form the main body of the music in sacrificial rituals. Consequently, waistbells are considered to be an important musical instrument in shamanistic sacrificial rituals. They can be played by being swayed, vibrated or pounded on the ground.

Waistbells are made up of girdle, underskirt, conical bells and rings (Fig. 5).

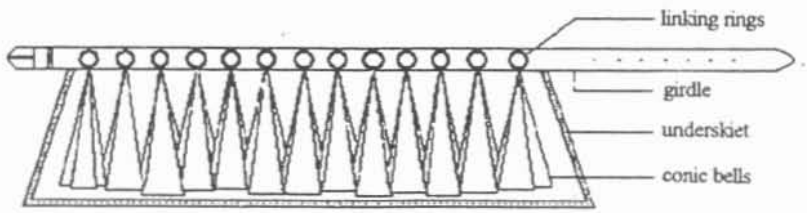


Figure 5: Waistbells (*Yaoling*)

a. Girdle and Underskirt

Connected to the underskirt, the girdle is made of animal skin, such as that of pigs, cattle or asses. The girdle of waistbells recorded in *The Revised Edition of MSR* (see Jin Jiujing and Ming Chang 1935) is 120 cm long. The underskirt is 53 cm long 27 cm wide, and on the upper part is sewed the girdle, whose function is to tie the underskirt and conical bells to the shaman's waist. The length of the girdle depends on the shaman's waistline, and buckles are added to the fiddle to button it. In earlier days there were perhaps no buckles, and shamans probably had to make knots to fasten the girdle.

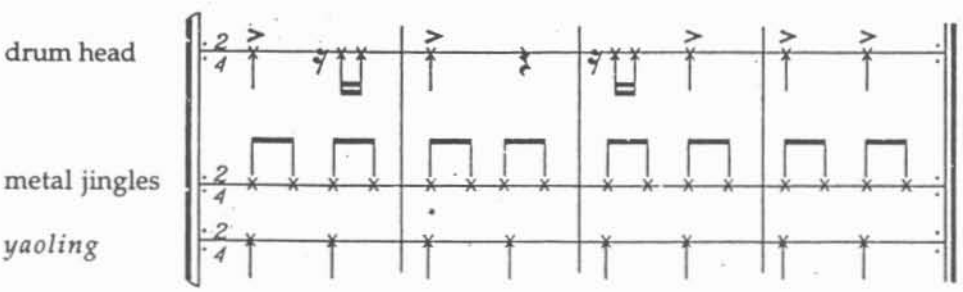
b. Conical Bells and the Linking Rings (*ji huan*)

Waistbells are conical or tubular, and are made of iron or copper. They are about 20 cm long and 3 cm in diameter, and 10 to 50 of them form a group or set. A set of conical bells of the Xu Family in Kuandian Manchu Autonomous County of Liaoning Province has 24 bells, which are 17 to 21 cm long, and 2.5 to 2.8 cm in diameter. The set of conic bells of the Fucha Family in Ning'an County of Heilongjiang Province has 40 bells, which are 19 to 21.5 cm long, and 2.6 to 3 cm in diameter. The rings are sewn on the upper part of the underskirt, and the conical bells are tied to them with leather strips. Usually one ring corresponds to one bell, or one ring corresponds to 2 to 3 bells. The distance between every bell is carefully designed, so that the sound produced is melodious.

c. Music of the Waistbells

Seldom used alone, the waistbells are usually played together with magic drums (Ex. 4). Shamans play waistbells mainly by tying them to their bodies and swaying their waists and hips. As this is a little difficult, they only use waistbells to beat time, and the waistbells played in this way are called "bailing," which in Chinese means bells played by being swayed. Sometimes, shamans hold waistbells in their hands and shake them. Waistbells played in this way are them called "*yaoling*," which means that bells are played by being shaken. Sometimes, shamans play waistbells by bouncing them on the ground. Waistbells played in this way are called *dunling*, which in Chinese means bells played by being stamped. In a sacrificial ritual called *beidengji*, when lights are put out, waistbells are mainly played by being stamped on the ground and are shaken only occasionally.

Example 4: *yaoling gu* (Played by Sun Fujun in Liaoning at Tongyuanpu, Fengcheng, recorded by Liu Guiteng, 1981)



Similar to other folk musical instruments, the making of waistbells varies from region to region. The figure below is a rough description of different kinds of waistbells based on my investigations:[2]

Items for comparison	Waistbells of Qing Court	Waistbells of Ning'an	Waistbells of Kuandian	Waistbells of Xinbin
Girdle				
length	119 cm	99 cm	104 cm	93.5 cm
width		4 cm	2.5 cm	3.1 cm
Underskirt				
length	53 cm	56 cm	64 cm	69 cm
width	26 cm	27 cm	19 cm	24.5 cm
Conic bells				
length		19-21.5 cm	17-21 cm	16.3 cm
diameter		2.6-3 cm	2.5-2.8 cm	3.4 cm
number	36	40	24	24

It is very interesting that the waistbells used in sacrificial rituals by the Mongols living in the Kerqin Grassland are copper mirrors rather than bells. There are nine mirrors of different sized in a set. They are stacked and tied to the girdle of the performer. We do, however, still regard them as waistbells, because in terms of the mode of playing them (people play them by swaying their waists and hips), the mode of tying them (they are tied to the girdle of the performer), and their function (they are used to drive away demons). These are similar to waistbells. Of course, the heart-defending mirrors on the shaman 's chest and back and the copper mirrors held by the shaman cannot be called waistbells, because they are not made to produce sound. It is said that some Oroqen shamans also use waist mirrors, but I have not seen this kind of performance or found any record of this kind in historical documents.

The Role and Influence of the Musical Instruments Under the Guidance of a Shamanistic View of Music

Is there any formal concept of music in the vast and complicated system of shamanism? I have done preliminary research on this in my interview with shamans, and was convinced that in the mind of those shamans who received no formal education and little influence of modern arts, there is almost nothing that can be called music. Interviewers should not ask shamans questions such as "how many tunes can you play?" but rather "how many varieties of drumbeats can you play?" They can only record these varieties of drumbeats and then through careful study, try to find what is called "tunes" in them. Otherwise

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[2] The waistbells in the court of Qing Dynasty, Revised edition of *MSR*. The waistbells in Ning'an County, Heilongjiang Province, recorded and measured by Liu Guiteng in Aug. 28th, 1992. The waistbells in Kuandian County: owned by the Xu Clan in Budayuna Town, Kuandian Manchu Autonomous County, Liaoning Province; measured by Liu Guiteng in Sept. 18th, 1992. The waistbell in Xinbin County; owned by the Wushu Clan in Xiayingzi Town, Xinbin Manchu Autonomous County, Liaoning Province; measured and recorded by Liu Guiteng, in Oct. 6th, 1992.

they will confuse shamans or be confused by them. During one of my interviews, a clever shaman seemed to have understood what I called "tune," and tried his best to play more than ten tunes. But, except for the shaman's change of facial expression, I failed to find any alteration between these presumably different tunes. What's more, when I asked him to tell me the words of the magic songs without the accompaniment of the magic drum, he seemed to be at a loss, just like a pupil who could not recite his text, and the eloquence he played a moment before seemed to have deserted him. What musicians called "tunes" are just what shamans called "varieties of drumbeats." But the connotation of the two words is not the same. Varieties of drumbeats are more complicated, more comprehensive, and it seems to be connected with many factors of performance. It is absurd to ask a shaman for the words of magic songs, because for a shaman the words of magic songs are inseparable from dance and music. Even if some young shamans can come up with the words of some songs, it is probable that they extemporized them for the purpose of getting some money.

So, it seems that as to shamanism, a culture that transcends time and space (history, place, stage of social development), scholars should not analyze it in the light of the established logical theory of classification, but rather study it synthetically and as a whole. One should not act as a tuner tuning a piano for Pavarotti in the Sidney Opera House, who cares nothing about what goes on the stage except for the pitch of the strings, rather one should act as the traveler visiting Notre-Dame in Paris, who situates himself in the mystic religious atmosphere and tries to study and appreciate that unique and legendary architectural masterpiece from various angles. In other words, one should try to find and interpret the unique charm and aesthetic taste of shamanistic music through a comprehensive and synthetic study of it.

In terms of art forms, shamanistic music is a mixture of songs, dances, and music; in terms of culture, shamanistic music is a mixture of religion, folk customs, and art. For shamans, music is not an art form independent from life, rather it is life itself. In view of this, the music of shamanic sacrificial rituals becomes a special language to communicate with gods, the magic drums and waistbells being its vehicles. Perhaps, just because this somewhat superstitious view has been passed down from generation to generation, shamanistic music has survived many disasters and misfortunes. Since it can be easily perceived that the shamanistic view of music is quite unique, one should not try to analyze and evaluate it by the standard of the modern value system, just as Europeans cannot explain or correct the Chinese and Japanese habit of using chopsticks at the table according to their own customs of using knives and forks when dining. Chopsticks and knives and forks are all tableware with the same function, but they carry different cultural connotations.

Magic drums and waistbells are not only representative musical instruments of shamanistic sacrificial rituals, but also shamanistic sacrificial instruments to communicate with gods. If one does not understand this point, one will not find their unpredictable, simple and wild music charming and moving. So it is necessary to do research on the functions and influences of this music and the ideas musical instruments express as sacrificial instruments which can enable shamans to communicate with gods.

a. Medium between Gods and Human Beings

As the shamanistic music is mainly used for religious purposes, it is not necessarily melodious. In fact, most of it is loud and noisy. So, in shamanistic music, melody is not fully developed, but varieties of drumbeats are extremely abundant, and play an important role in shamanistic sacrificial rituals. This is perhaps because ancient people believed that sounds of magic drums enabled them to establish contact with gods. For shamans, magic drums are not musical instruments, but rather instruments to talk with gods. Without them, they cannot speak to gods, or invite gods to come down to earth, let alone getting inspirations and directions from them.

b. Atmosphere for Change of Identity

In sacrificial rituals, shamans experience a change of identity from man to god and from god to man; that is, in sacrificial rituals, they go through such a process as inviting gods to come down, becoming gods incarnate, giving orders and directions in their assumed identity as gods, and then becoming man again. When it is supposed that shamans have become gods incarnate, their behavior becomes agitated. At the same time, waistbells and magic drums give off a burst of rapid and violent sounds, forming a mystical, enchanting and heavenly atmosphere, in which shamans feel themselves possessed and controlled by an ineffable yet intense passion and rise involuntarily towards heaven. This psychological experience of shamans is not to be confined to themselves, but to be imparted to others through the sound of magic drums, waistbells, songs and dances. Shamans give directions as the identity of a god, and their assistants (called *zailizi* in Chinese) explain these directions to others, and complete this process of turning an individual experience into a social one.

c. Weapons to Fight Devils

The phrase "the sound of magic drums is like thunder" reflects the view that shamans regard the sound of magic drums as thunder. The Russian scholar C. B. Ivanov thought that for many nationalities living around the Heilongjiang River, the sound of magic drums carries similar meaning--that is, it was regarded as the sound of thunder. C. B. Ivanov also thought that these peoples' interpretation was the earliest meaning for the sound of magic drums (see Sun Yunlai 1990: 246). However, the idea of drums as thunder was recorded long ago in detail in Chinese ancient documents: "the painter pictures thunder like two drums stacked together...He does so because thunder is much like the sound of drums" (Wang Chong 1979: 314). What is more, the ancient Chinese character *lei* (thunder) is just like two drums stacked together (Zhan Jinxin 1992: 56). In fact, for the Manchu nationality, magic drums and their sounds mean much more than this. Magic drums are supposed to be able to imitate the sound of the gods (tigers, leopards, boars), which can help shamans to drive away demons. Especially when accompanied by the sound of waistbells, the thundering magic drums infuse unlimited power and courage into shamans. So, when shamans find the monsters they are seeking, they will play the magic drums and waistbells more violently and forcefully to drive them away.

Not only do shamans and their disciples strongly believe in magic drums and waistbells as means of communication with gods, but so do the Chinese and Mongols in the north of China who live near or among the Manchu nationality.

Both the Chinese *tiaodashen* and the Mongolian *tiaobo*, are shamanic sacrificial rituals used for treating the sick. They take over the Manchu shaman 's magic drums and waistbells. The sacrificial ritual "*dangu*" in Hebei Province and in suburbs of Beijing, though, has become quite different from that used in Manchu rituals as it has spread. In these areas, shamans still use magic drums and waistbells as a means to communicate with gods or as a symbols of gods' might.

In the sacrificial ritual *dangu*, "the simultaneous use of the magic drums and waistbells" still constitutes the major instrumental music. The counterpart of shaman *shengjiang* (counterpart of shamans) use magic drums and waistbells to invite gods to come down, to eulogize gods, to see gods off and to drive demons away. Though *shengjiang* do not go through the stage of becoming gods incarnate, they are as agitated as shamans in the process of *pao wang hun quan zi* (descent to the under world) and *pao tian men quan zi* (ascent to heaven), due to the influences of magic drums and waistbells. *Dangu* is widely practiced among the Han Chinese in northeast China and the Chinese who had been organized into the Manchu governmental system as Bannermen (*han jun qi ren*). The evidence for its derivation from the Manchu shamans' sacrificial rituals can still be perceived during ritual performances. The most important connections between the Han and the Manchu rituals is the simultaneous use of waistbells and magic drums. As I have discussed this in my work *Research on the Music of Dangu* (Liu Guiteng 1991), I will not touch this subject here.

In the sacrificial activity called *taipinggu*, the only musical instrument is *dangu*, which was brought by the Manchu through the Liaodong area, the Liaoxi area, Hebei Province and finally appeared around the Beijing area, following the same route along which the Manchu nationality went to Beijing from their native place. As they had conquered China twice by this road, their belief--shamanism--must have also influenced people living near this route. But once separated from the great mountains and rivers, from the political, economic and cultural context where it germinated and flourished, shamanism seemed to lose its strength. In fact, in the vast Han Chinese areas south of the Great Wall, shamanism received violent attacks from traditional Han Chinese culture, from Buddhism and Taoism, and is believed in by only a very small number of people. However, the magic drums taken from the shamans are still preserved and have even become part of a widely beloved folk ritual in the north of China, which is held in January, a slack season in farming. Different from the shaman 's rituals and the sacrificial activity named "*dangu* ," the folk drum performance called "taipinggu" only retains magic drums, and the rest of it has nether to do with sacrificial activities. However, the people's purpose of organizing and taking part in it is still to pray for peace.

Doubtless, shamanistic rituals and music have material ends--they are used as a means to serve rituals for sacrifice and medical treatment of the community. Thus, the significance and function of shamanistic magic drums and waistbells are quite different from that of the common musical instruments. What's more, the shamanistic view about music is also quite unique. For shamans, waistbells and magic drums are their means to communicate with gods.

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Glossary

Aixinjuelo	愛新覺羅
bailing	擺鈴
beidengji	背燈祭
binggu	柄鼓
dangu	單鼓
danpigu	單皮鼓
Dongba	東巴
dunling	頓鈴
FuchaHala	富察哈拉
Hanjunqiren	漢軍旗人
jihuan	繫環
jinjiujing	金九經
jiangyuanjingshe	蓋園精舍

Kangxi	康熙
Liuguiteng	劉桂騰
lei	雷
leixu	雷虛
laosandian	老三點
laowudian	老五點
MingChang	明常
Nuo	儺
Nuzhenren	女真人
Nu'erhachi	努爾哈赤
paotianmenquanzi	跑天門圈子
paowanghunquanzi	跑亡魂圈子
pipa	琵琶
Qianlong	乾隆
sanxian	三弦
sanbanggu	三棒鼓
sizhu	司祝
suoluogan	索羅桿
shaoxiang	燒香
taipinggu	太平鼓
tiaobo	跳博
tiaoshen	跳神
tiaodashen	跳大神
WangChong	王充
wu	巫
WuBing'an	烏丙安
WushuHala	吳舒哈拉
WuZhenchen	吳振臣
XinXiuming	信修明
YanGongquan	顏公權
yaoling	腰鈴
YangBin	楊賓
zailizi	栽力子
zhuagu	抓鼓
zhigu	紙鼓
ZanJinxin	詹覲鑫

Festival of Sino-American Music and Culture

Eric Lai
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中美音樂文化節

1996年三月在美國俄亥俄州辛辛納提大學舉行了"中美音樂文化節。"本文報導文化節期間的音樂表演，包括中國傳統音樂和來自中國大陸，台灣，美國及世界其它地區的當代華人作曲家的音樂作品。文化節期間，几位知名的專家學者還舉行了有關中國音樂的專題講座。對此，林萃青博士將在 *Current Musicology* 期刊上另有專文報導。

The *Festival of Sino-American Music and Culture* was held on March 28-31, 1996 at the College-Conservatory of Music (hereafter CCM) of the University of Cincinnati. Sponsored by the CCM and the university's departments of anthropology, political science and history, the event celebrated Chinese music within a cross-section of historical, ethnomusicological, theoretical, and compositional perspectives. Through a series of lectures, panels, demonstrations, and performances, participants were able to comprehend the intellectual foundations of Chinese music as well as to experience the diversity of aural expressions in its traditional and contemporary genres. This review will focus on the performances of the Festival. Another review by Joseph Lam is forthcoming in *Current Musicology*. Lam's essay complements this review with its coverage of other events of the Festival.

The four-day event brought together scholars and composers, making this one of the rare occasions when composers, ethnomusicologists, performers, and theorists have participated in a dialogue about the past, present, and future of Chinese music. Lectures were given by Chou Wen-chung (plenary session), Joseph Lam, Eric Lai, Rulan Chao Pian (keynote address), Sue Tuohy, Bell Yung, and Su Desan Zheng, with topics covering traditional Chinese music (folksongs and *qin* music), twentieth-century Chinese composers and their works (Yuen Ren Chao, Chou Wen-chung, and Hsiao Shu-sien), and women's roles in Chinese music. In addition, composers interacted with the participants in various pre-concert panels and informal gatherings. The Festival was completed with instrumental demonstrations and concerts of traditional and contemporary Chinese music.

The first concert was given by Wang Yong, a *sheng/lusheng* virtuoso from mainland China. In addition to playing the *sheng/lusheng*, Mr. Wang displayed his instrumental skills by performing on other Chinese instruments such as the *erhu*, *gaohu*, *xun*, and *bawu*. The program consisted of a splendid

mixture of Chinese instrumental music, including folksong arrangements as well as traditional pieces. The concert opened with the *sheng* composition *Jin Song* by Yan Haideng, followed by two well-known pieces belonging to the *erhu* repertoire (Hua Yanjun's *Moon Reflects on Erquan* and Huang Haihui's *A Horse Race*). In *Play a Lusheng and Sing a Song* by Xu Chaoming, techniques that are unique to the reed mouth organ with a long mouthpiece were evident. The first half of the concert ended with two *gaohu* pieces of Cantonese origins: *Autumn Moon on the Calm Lake* and *A Thunder in Dry Sky*.

The second half of the concert began with the traditional tune *Suwu Tends Sheep*, played on an ancient instrument--the *xun*. The *xun*, a kind of ocarina, is one of the oldest known instruments in China, having a history of over seven thousand years. By combining vibrato techniques with the breathy tone quality of the instrument, Wang recreated the melody in a uniquely archaic manner. The next two compositions--the lively *Peacock Tail Show* played on the sheng, and the meditative *Fisherman's Song* performed on the *bawu* (a transverse flute that is identified with minority groups)--complemented one another in mood and instrumental color. There was no better way to conclude the concert than a performance of *Charming Mountain*, a composition written for *lusheng*. The improvisatory and tonally ambiguous introduction, with its use of the tritone interval and permutations of the pitch pattern mi-fa-la-ti, is followed by a faster section of festive character, whose predominantly pentatonic structure and traditional character provide a great contrast to the first part. As an inaugural event of the Festival, the concert served the purpose of introducing to the participants the multifarious nature of traditional Chinese instrumental music, and Wang definitely captured his audience with his technically and musically accomplished performance.

The Concert of Contemporary Chamber Music on the second day of the Festival was preceded by a pre-concert panel, in which composers discussed various issues pertinent to their careers, including immigration and cultural adaptation; acceptance of contemporary Chinese compositions in mainland China, Taiwan, the United States, as well as overseas; and the works to be performed that evening. The panel provided valuable information about the composers' activities in addition to setting a context for the concert, which consisted of works by Ping Jin, May-Tchi Chen, Pan Hwang-Long, Bun-Ching Lam, and Zhou Long. A doctoral student in composition at the University of Cincinnati, Ping Jin revealed his compositional talent in the world premiere of his *Xipi--Themes from Peking Opera* (1995). Commissioned and performed by the Newstead Trio, the work borrows aesthetic conceptions and textural characteristics from Peking opera. As the composer states:

> The music of the trio is organized in a fashion of a play. There is no single theme throughout the piece, rather, there is a series of events, which distinguish themselves by the tune, mood, tempo, and the combination of the instruments...
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> ...the separation of the two string instruments [i.e., violin and cello] and the piano mirrors the relationship of the

string instruments and the percussion instruments in the Peking Opera orchestra.[1]

The transparent timbre and technical agility of the flute were reflected in the works of two female composers: May-Tchi Chen and Bun-Ching Lam. In *"Bramble Rose Trellis" in November, Paris* (1989), Chen showed her opposing influences of Taiwanese Nanguan music and contemporary Western composition (in particular the treatment of musical time and avant-garde woodwind techniques). Although the work displays a plethora of musical ideas that are combined and transformed in multiple ways, it suffers from being too long, causing the music at times to lose a certain degree of structural cohesiveness. Written in 1981-82, *Autumn Sound* by Bun-Ching Lam is a setting of three poems by LI Qingzhao, a female poet of the Song Dynasty, for mezzo-soprano and flute. Lam's composition strives to recreate the musical quality of Li's poems, which are based on the t'zu. For example, the beginning of *Sheng Sheng Man* ("Slowly voices"), with its repeated monotones (sung by the voice) and echoes between the voice and the flute, skillfully depicts the lonely atmosphere of the text "Xunxun mimi; lengleng qingqing" ("Search, search, seek, seek; Cold, cold, clear, clear"). The employment of different members of the flute family (such as alto and bass flute) enhances the change of emotions as well as contributing to the diversity of tone color.

In *Scenes from My Childhood* (1983-84), Pan Hwang-Long portrays his childhood memories of various countryside activities in his native Taiwan, which include, among others, "A Fair at the Site of a Temple," "Glove Puppet Show," and "The Chinese New Year's Festival." In the program notes, the composer describes the use of a "tier of sonority" as the basic material of the piece. This seems to me to refer to a chord that dominates the vertical structure of individual movements, its structure being generated by the superimpositions of perfect fourths or perfect fifths a half step apart (for example, C-G-C#-G#). Although this harmonic entity contributes to structural unity and generates a "distorted" view of childhood reminiscences through its dissonant quality and bitonal implications, its overuse results in a monotonous soundscape and fails to create enough contrast among the movements. Nevertheless, these shortcomings were minimized by an excellent performance given by Rafael Guerra, a doctoral student at the CCM. The concert concluded with Zhou Long's *Song of the Ch'in* for string quartet, composed in 1982. The work displays the composer's early style--an amalgamation of pentatonicism and carefully placed dissonances within the confines of Chinese musical aesthetics (in this case qin music). Based on a poem entitled "Old Fisherman" by Liu Zongyuan, a government official and an outstanding writer in the mid-Tang Dynasty, *Song of the Ch'in* depicts the fisherman's contemplation of nature during his solitary moments. While the piece reflects certain typical treatments of traditional Chinese material among young Chinese composers of the 1980s, it is reminiscent of Chou Wen-chung's *Yü Ko* (1965), a transcription of Mao Minzhong's (c. 1280) qin composition of the same title for a Western ensemble.

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[1] Program notes for the concert.

Following an excellent lecture on Chinese women and their music by Su Desan Zheng on the third day of the Festival, a joint demonstration/ performance was given by composer Chen Yi and pipa performer Ming Ke. The program began with a presentation of traditional *pipa* music, with performances of two compositions: *Shimian maifu* (Laying an Ambush on All Sides) and *Gaoshan liushui* (High Mountains and Flowing Waters), which underscored the highly contrasting military and lyrical styles in pipa music, respectively. Ming Ke's charming performance demonstrated convincingly the opposing aesthetics and technical differences between the two works, and Chen Yi's informative discussion of the *pipa* was interpolated with her own views of contemporary applications of the traditional instrument, thus anticipating the second half of the program--a performance of Chen's *The Points* (1991). According to the composer, the work marks an important stage in her career, for it represents the search for her cultural roots and the development of a personal language after an extensive investigation into Chinese music. The title refers to the contact points between brush and paper that commence and characterize the strokes in *Zhengkai* calligraphy; the melodic material is derived from Shaanxi opera. In order to create a dissonant soundscape without resorting to complicated finger techniques, Chen retuned the four strings of the instrument to A#-D#-E-A (by raising the lowest two strings a half step). The resulting sonority is similar to the harmonic material in Pan Hwang-Long's piano piece discussed earlier. *The Points* features a variety of techniques, including unusual fingerings, glissandi on the fingerboard, and harmonics with vibrato. Listening to this piece for the first time, I was reminded of *Shimian maifu*. In fact, *The Points* resembles a mutation of the traditional composition, whose structural grid is infused with new and transformed materials. The paraphrase technique that Chen employed is manifest in certain compositions by Western composers, such as the third movement of Luciano Berio's *Sinfonia,* the formal layout of which is based on the third movement of Mahler's second symphony. Perhaps Chen deliberately put *Shimian maifu* and *The Points* together in the same program in order to show the hidden connection between the two pieces without mentioning it to the audience.

The dual performances of *The Song of Majnun* by Bright Sheng were two of the most important events in the Festival. The one-act opera was commissioned under the auspices of the Lyric Opera of Chicago Composer-in-Residence program, and received its world premiere on April 9, 1992. Andrew Porter, the librettist of the opera, and the composer appeared on stage before the performance, introducing the genesis of the opera in addition to summarizing its story. The libretto, a Persian version of Romeo and Juliet, centers on Majnun and Layla, whose unconsummated love on earth could only be fulfilled by their reunion after death. The self-identification of the composer with Majnun is expressed in his own words:

> Just as in Büchner's depiction of *Wozzeck*, I do not consider Majnun insane. He is an infatuated and "anxiety-ridden human being with taut nerves, wrought up to a pitch of hypersentivity, where sounds and colors are magnified to abnormal proportions." (The description is quoted from Margaret Jacobs' biography of Büchner.)...

> The story of *Majnun* is symbolic. On one level, it is almost autobiographical, telling a love story between China and me, with Layla representing China and *Majnun* representing me. The metaphor has become especially meaningful since the recent turbulence in China.[2] *Majnun* is a tragedy; it is also a love song.[3]

The comparison between *Majnun* with *Wozzeck* in the above quotation is striking. On one level, the emotions depicted in Sheng's masterpiece parallel the expressionistic content in Alban Berg's *Wozzeck* (1917-21). On another level, Wozzeck's loyalty to his country (as reflected by his vocation as a soldier) and his emotional/physical detachment from his society as a result of socio-political turmoil are echoed in Sheng's self-proclamation and reflected in his opera.[4]

In order to represent both his ethnic influence and the cultural identity of the libretto, Sheng incorporates Tibetan folksongs as part of the musical material of the opera; Tibet is geographically bound by Persia on the West and China on the East. In contrast to *H'un (Lacerations)* (1987), which is based on the dissonant interval of minor second, and *Three Chinese Love Songs* (1988), whose pentatonic melodies and consonant harmonies structure the entire piece, *The Song of Majnun* is an assimilation of these musical extremes. The pentatonic features of the folksongs are at times emphasized, at times elaborated with dissonant material, and at times overpowered by total chromaticism in accordance with the emotional content of the text. For example, traditional pentatonic writing governs the love scenes, and highly chromatic passages are used to depict anger and various kinds of emotional disturbance. The simultaneous use of two different pentatonic modes generates certain discords, which induces a sense of confusion and disorientation. This bimodality (or more specifically, bi-pentatonicism) is employed at places where there is a high degree of emotional instability such as Majnun's monologue after the gossip scenes (when he is overcome by grief and unappeasable love [Scene 2]) and his final confrontation with his father towards the end of the opera.

Sheng's orchestration is brilliant. There is no doubt about the influence of Stravinsky, as the composer himself has admitted. In the two gossip scenes, the pulsating rhythms of the wood block adds excitement to the exasperating conversation between the two women; the instrument also plays an important role in the short transition in the second gossip scene. The music reflects Puccini's style (especially in regard to choral writing), although the composer

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[2] The June 4, 1989 incident at Tiananmen Square in Beijing.

[3] Program notes for the performance.

[4] Sheng's familiarity with *Wozzeck* is probably not mere happenstance. George Perle, the renowned composer and Berg scholar, was for a time Sheng's teacher at the City University of New York. See George Perle, *The Operas of Alban Berg*, vol. 1: *Wozzeck* (Berkeley: University of California Press, 1980) and *Style and Idea in the Lyric Suite of Alban Berg* (Stuyvesant, N.Y.: Pendragon, 1995). Sheng's quote from Margaret Jacobs' biography can be found on p. 117 of Perle's book.

has denied the influence of *Turandot*. The production was marvellous, and the cast, which comprised students of the CCM, did an excellent job.[5]

The last day of the Festival featured a concert by the Percussion Group of Cincinnati. The program consisted of works by Chou Wen-chung, Tan Dun, Guo Wen-Jing, and Qu Xiaosong.[6] Before the inception of the concert, an Award of Excellence was presented by Robert Werner, Dean of the CCM, to Professor Chou Wen-chung in honor of his achievements in composition, education and cultural exchange. Composed in 1989, *Echoes from the Gorge* marks one of the most representative works in Chou's recent output. Its popularity is confirmed by its numerous performances at home and abroad, including New York City (Retrospective Concert of Music by Chou Wen-chung, in honor of his seventieth birthday, April 1993), Buffalo (Festival of Music by Contemporary Chinese Composers, April 1994), Santa Cruz (Pacific Rim Festival of Contemporary Music, April 1996), Taipei (International Percussion Convention, May 1996), Japan, and Amsterdam. Based on his elaborate compositional system, the work embraces concepts and techniques derived from qin aesthetics, counterpoint as applied to non-pitch properties of sound, Chinese calligraphy, the interaction of yin and yang as explicated in *Yijing*, contemporary percussion techniques, and Edgard Varèse's *Ionisation* (1933). The piece consists of a prelude and twelve movements, the last of which also serves as a coda. Each of the movements is identified with a title that associates with one of the seven tone qualities from qin music that Chou chose to represent in the composition. Playing *Echoes* at the beginning of the program was a big challenge, for it demands a very high degree of technical refinement, musical sensitivity and concentration; the Percussion Group was capable in this regard. Nevertheless, the placement of the instruments on the right side of the podium (due to the prearranged instrumental setting for Tan Dun's piece on the left side) created a certain degree of dynamic imbalance. As a result, some of the minute dynamic shadings and acoustical transformations that are essential to *Echoes* became inaudible. Overall, the performers succeeded in producing the wide dynamic spectrum and lucid instrumental articulations that the piece called for.

Tan Dun's *Elegy: Snow in June* (1991) is scored for solo cello and four percussionists. Drawing upon the story of a thirteenth-century drama that describes the wrongful execution of a woman, the piece attempts to portray the composer's reaction to the Tiananmen Square riots. Set in free variation form, it combines a variety of musical elements, including the antiphonal rhythms of Chinese percussion instruments, the meditative quality of oriental musics, and characteristics of Western jazz idioms. The improvisatory introduction leads to a contrasting fast section, in which the composer explores different musical timbres and rhythmic gestures. This is followed by a slow passage, featuring mainly the solo cello in a contemplative mood. A second fast section ensues, demanding even more technical virtuosity from the players. More

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[5] The vocal department in particular should be commended, for half of the singers in the cast were freshmen students.

[6] As I attended only the first half of the concert, I will not review the performances of works by Guo Wen-Jing and Qu Xiaosong. Nevertheless, relevant information based on the program notes will be quoted.

"instrumental" effects are added, including paper tearing and clapping. The solo cello serves as a leader, at times participating in a dialogue with the percussion instruments, and at times commenting against a barbaric ostinato background. The cellist Wayne Foster Smith, who teaches cello and music theory in the Starling Preparatory String Project at the CCM, gave a superb performance. With their precise interactions, attention to details, focused playing, and emotional participation, the entire ensemble generated one of the best interpretations of *Elegy* that I have ever heard.

The second half of the program began with Guo Wen-Jing's *Drama*, op. 23, a work commissioned for the Festival. Guo studied composition at the Central Conservatory of Music in Beijing, and is currently Associate Professor of Composition and Vice-Director of the composition department at the conservatory. *Drama* is a six-movement piece that draws upon traditions of Chinese theater in its usage of the vocalizations of specific characters and the traditional employment of small cymbals in specific dramatic/operatic contexts. Both of these traditions are then freely and imaginatively expanded and "updated." The concert concluded with Qu Xiaosong's *Lam Mot*. Commissioned by the City Contemporary Dance Company of Hong Kong and written for the Percussion Group, *Lam Mot* received its premiere in 1992. "Lam" and "Mot" are Vietnamese phonetics, meaning "create" and "one," respectively. According to the composer, the meaning of the words is unimportant. The piece is constructed in a mystical mood due to the mysterious sound quality of the Vietnamese syllables.

Two years after the Festival of Music by Contemporary Chinese Composers held at the State University of New York at Buffalo,[7] it is encouraging and gratifying to witness the success of the Festival of Sino-American Music and Culture. Contemporary Chinese composers have definitely made an impact on the world of composition, and continuous research and performance of their music is needed in order better to appreciate and understand their aesthetics and techniques, and to uncover the principles behind the merging of traditional Chinese music and Western art music in a contemporary setting.

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[7] For a review of the festival, see my "Festival of Music by Contemporary Chinese Composers," *Association for Chinese Music Research Newsletter* 7/2 (1994): 12-14.

Book Review

China Pop: How Soap Operas, Tabloids, and Bestsellers Are Transforming a Culture, by Jianying Zha. New York: The New York Press, 1995. x, 210 pp., table of contents (no index). US$20.00 (paperback).

The title *China Pop* on the spine of this book immediately grabbed my attention. I wasn't too sure what to expect. A book on pop music, a general reader on popular culture or a serious attempt to define and analyze the complex and contradictory landscape of popular culture in the People's Republic? Like such terms as "culture" and "folk," "pop(ular)" is a notoriously complicated term. Intuitively, Jianying Zha has not ensnared herself in any theoretical web or tried to define the use and meanings of the term "popular," but as "a brave cosmopolitan straddling cultural spaces and continents' (born in China now residing in the United States), she reveals some of the complexities and fluidity of contemporary pop culture in simple and direct prose. The book is littered with a panoply of characters that might appear in the dramatis personae of a play. These include Li Ruihuan, a carpenter-cum-Politburo member, filmmakers Chen Kaige, Zhang Yimou and Tsui Hark, Zheng Wanlong, who co-scripted the wildly successful *Yearnings*, Jia Pingwa, author of *Feidu*, translated here as *The Abandoned Capital* (cf. *The Defunct City* and *The Necropolis*), the journalist Dai Qing, the Beijing writer Wang Shuo, the pop singer Ai Jing, Luts Schreiner, an expat from Munich 'who has written a book on China and won a prize for his translation of a Chinese novel" (p.57) and Hong Kong media magnates Yu Pinhai and Chan Koon-Chung. We also meet architects, magazine editors, art critics and painters. The story of painter Ding Cong who hangs out at the "painters' village" at Yuanmingyuan and who has signed a contract with a Taipei gallery reminded me so much of the sensitive new age sculptor Lu Jianping (played by Wang Zhiwen) in the twenty-one-part serial *The Sun Rises in the East and the Rains in the West* (*Dongbian richu, xibian yu*), who lives a somewhat Bohemian existence in his "hide-away" idyllic cottage on the outskirts of Beijing. Ding might be "one of the success stories of the village" (p.115) but from Zha's account he is not fairing as well as Jianping, who, among other material comforts, gets around in his four-wheel drive.

This exhaustive list of figures punctuate the main theme of the book which is, as the title explains, how soap operas, tabloids and bestsellers are transforming a culture. The book begins with Zha visiting her father's grave at Babaoshan, the revolutionary cemetery where a large number of top-ranking officials are interred. Some of the heated debates between Zha and her father during the spring of 1989 over students' demonstrations and government intervention provides a useful starting point in discussing the place and role of popular culture post-1989. As with the multitude of figures that crowd the pages of this book, the author has thrown the widest possible net, from the fifty-part television soap *Yearnings* to architecture and urban planning, from filmmaking to culinary extravagance, from corruption and blackmail to pornography, from economic reform to how Hong Kong business tycoons are

playing their part in transforming mainland culture. Their role as wealthy patrons of the pop culture has resulted in what Geremie Barmé calls 'internal cultural colonization," a process by which mainland pop culture is packaged in Hong Kong and subsequently sent to China via the mass media (satellite dishes, films, television, etc.) and is simultaneously marketed to Hong Kong, Taiwan and across the Chinese diaspora.

While not stated explicitly, the transformation of contemporary culture highlights the highly fluid relationship of popular culture and the Party, where in a market-driven consumer society, both the private and public sector take a share of the profits. Culture might express itself as alternative or oppositional, but theory of hegemony informs us that such a culture, which is, after all, a commodity which circulates for profit, can ultimately be financially beneficial to the dominant culture which it seeks to attack or condemn. Monopolizing control over society translates as maintaining control through organized consent and co-optation, rather than coercion, a site which is constantly negotiated and contested. And as for the artist, producing "art for art's sake" becomes increasingly difficult when patrons are only interested in commercially viable works that will reap the most profits. The Party might disapprove of filmmakers such as Chen Kaige and Zhang Yimou, but they are nonetheless bringing in enormous quanties of export dollars for China. In this culture landscape, rebellion and its iconoclastic trappings are packaged for mass consumption.

Zha's vision of popular culture and where it's heading to in the 21st century may not be terribly insightful or refreshing but her army of subjects provide a highly readable and entertaining look at contemporary culture. In many respects, the book is an introductory reader to a "who's who" in contemporary Chinese culture in the nineties. There's enough detailed information and gossip in this book to entertain a wide readership.

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Recording Review

Hunting Eagles Catching Swans, Music For Chinese Pipa. 1996. Produced by Paul Dice. Recorded, edited and mastered by Jim Borchardt. International Friendship Through the Performing Arts CD IFTPA1002. One compact disc. Notes in English.

Pipa is a pear-shaped lute with a short neck and four strings. This type of lute was introduced into China from the Middle East during the fourth century. Since then, it has experienced changes in its construction and playing techniques, and eventually became the modern Chinese *pipa*. This compact disc features a veteran *pipa* master Lin Shicheng and one of his students, an outstanding young *pipa* player, Gao Hong. It was produced when the two artists toured the United States together. Among the nine pieces on the disc, three

solos are played by Lin Shicheng and four by Gao Hong. The other two pieces are performed as *pipa* duets by the two artists.

All selections on this disc are traditional pieces. They, like most other traditional repertoire, were mainly transmitted orally, and their original composers are unknown. When musicians played traditional pieces, they often had different versions and put their own creative elements into the music. This is why there are different versions of same piece noted in *pipa* collections. Even based on the notated score, when they play, musicians still make their own versions from time to time. The pieces on this CD are all arranged by Lin Shicheng.

As the liner notes explain, Lin Shicheng is "the most important representative of China's Pudong school of *pipa* performance." In order to understand what the Pudong school is, it may be necessary to introduce *pipa* performing schools in general. The appearance of different performing schools in different places was based on local performing tradition and the line of musical transmission through the relationship between teacher and student. According to the earliest printed collection of *pipa* pieces, the *Pipa Pu* (*pipa* scores) edited by Hua Qiuping (1784-1859) and printed in 1819, there were two *pipa* performing schools at that time: the "southern school" represented by Chen Mufu in Zhejiang province, and the "northern school" represented by Wang Xijun in Zhili (now known as Hebei) province. Later on, at the end of the nineteenth century and the beginning of the twentieth century, four schools appeared in the Jingnan (lower Yangtze river valley) area. They are called the schools of Wuxi (in southern Jiangsu province), Pinghu (in northern Zhejiang province), Chongming (at Chongming island near Shanghai), and Pudong (at the east of the Huangpu river in Shanghai). Each of them had its own printed *pipa* collection and representative players. In the 1920s and 1930s, another school, the Shanghai or Wang school, took shape. These schools in the Jingnan area are considered to be continuations of the earlier southern school. At the same time, the earlier northern school was continued mainly in Shandong province. The major differences among these schools were different featured pieces, playing techniques, interpretations of the same pieces, and performing styles. Since 1949, the differences among schools have not been emphasized. Young students often learned from more than one school and had no clear school identity for themselves. At the same time, some veteran players continued playing as representatives of their own schools, such as Cao Anhe (1905-) for the Wuxi school, Yang Dajun (1908-1985) for Pinghu school, Fan Shaoyun (1885-1962) and Fan Boyan (1912-) for the Chongming school, Lin Shicheng (1922-) for the Pudong school, and Li Tingsong (1906-1976) and Wei Zhongle (1908-) for the Shanghai school. Since the 1980s, these veteran masters have been getting fewer and fewer. Some of them have passed away, some are too old to play the instrument. But Lin Shicheng, the master featured in this CD, is among the very few veteran musicians who are still teaching and playing *pipa* actively nowadays. This is the most important reason why this CD is so valuable. In recent years, people have started paying more attention to the identity of different performing schools. Some younger *pipa* players have claimed themselves as pupils of certain schools, such as Yang Baoyuan for the Pinghu school, Yin Rongzhu for the Chongming school, Li Guangzu for the Shanghai

school, and Gao Hong for the Pudong school. Therefore, we can enjoy the performance of both older and younger generations of the Pudong school on this CD.

Lin Shicheng is currently a professor at the Central Conservatory of Music in Beijing. He was born in Shanghai in 1922. When he was thirteen, he started learning *erhu* (two-stringed bowed lute), *sanxian* (three-stringed long-necked lute), *pipa*, *yangqin* (dulcimer), *jinghu* (two-stringed bowed lute for Peking opera), *di* (transverse bamboo flute) and *xiao* (vertical bamboo flute). Later on, he learned *pipa* performance of the Pudong school from Shen Haochu (1889-1953), a major master of the school who edited the printed *pipa* collection *Yangzhengxuan Pipa Score*. Lin Shicheng was a professional doctor of Chinese medicine when he was young. In 1956, he was engaged as a *pipa* instructor at the Central Conservatory of Music in Beijing. Since then, he has devoted his life to *pipa* and trained many well-known *pipa* performers, such as Professor Liu Dehai at the Chinese Conservatory of Music in Beijing. Lin Shicheng has also published dozens of monographs, music collections and articles on *pipa* performance. Since the 1980s, he has been active in *pipa* performance himself. His playing is recorded on several tapes and CDs. He has made performing and lecturing tours on *pipa* not only in China, but also in Europe, Japan, Singapore, Taiwan, Hong Kong, and the United States.

Among the three pieces played by Li Shicheng on the CD, "Hunting Eagles Catching Swans" (*Haiqing Na Tian'er*) is an old "martial piece." "Civil piece" and "martial piece" (*wenqu* and *wuqu*) are two large categories of traditional *pipa* repertoire. Comparatively speaking, civil pieces are often refined, elegant, played at a slower tempo and with soft volume, and are considered to be feminine in nature. On the other hand, martial pieces are often very powerful, mighty, viewed as being masculine, and are played at faster tempos and at louder volumes. The martial piece "Hunting Eagles Catching Swans" depicts the hunting life of some ethnic groups in northern China. These groups traditionally used their eagles to catch swans. This piece may be the oldest one among surviving *pipa* repertoire. The poet Yang Yunfu in the Yuan dynasty (1271-1368 AD) mentioned the name and performance of this piece in a poem. The earliest *pipa* notation of this piece found so far is in Hua Qiuping's *Pipa Score* in 1819, although other versions of this piece for instrumental ensembles can be found in other primary sources of earlier date. Later on, most other printed *pipa* collections also published this piece with slight differences. Lin Shicheng's version is based on the *Yangzhengxuan Pipa Score* (1929) of the Pudong school. The recording is highly valuable because this piece is no longer played by musicians of most other schools in recent years.

"The Ambush in All Direction" (*Shimian Maifu*) played by Lin Shicheng on the CD is a frequently played martial piece. Like another well-know piece, "King Xiang Yu Takes off His Armor" (*Bawang Xiejia*, played by Gao Hong on the CD), it portrays the historical battle between the warlords Liu Bang and Xiang Yu in 202 B.C. Liu Bang used various ambush strategies in this battle, and completely defeated Xiang Yu. The earliest *pipa* notation of this piece is in Hua Qiuping's *Pipa Score* in 1819, but it is believed this piece existed in the sixteenth century according to historical literature. Later on,

most other printed *pipa* collections also published this piece with slight differences.

Another piece played by Lin Shicheng is called "Autumn Thoughts" (*Qiu Si*), which is a civil short piece (*wenban xiaoqu*). In Hua Qiuping's *Pipa Score* in 1819, this piece is called "Thinking about Spring" (*Si Chun*); and in *Yangzhengxuan Pipa Score* (1929), the title is changed to "Autumn Thoughts"; its melody and techniques are also changed slightly. Lin's playing is based on the later version.

One thing among many others that we learn from Lin Shicheng on the CD is the flexibility of playing traditional *pipa* pieces. By comparing with other recordings of Lin Shicheng, we can find that even the same piece may be played with some different features. Take the piece "The Ambush in All directions" as an example: in most traditional *pipa* collections, it has more than thirteen sections with subtitles, which tell the whole process of the famous battle, from "The Martial Drum" to "The Victory Song." On a cassette tape "Yangzhengxuan *Pipa* Score" played by Lin Shicheng and released in 1983 (Huanghe 8026/L006, published by Renmin yinyue chubanshe), Lin played the piece with all its sections, lasting 8 minutes and 46 seconds. Whereas on this CD, the master condenses the piece and cuts off the last five sections, which makes the playing time 7 minutes and 5 seconds, not to mention his use of different details in the melody and techniques. In fact, the condensed version has been very popular in recent years. It makes the piece end at the climax of the battle, and the major theme of the piece becomes more prominent. Similarly, the piece "Hunting Eagles Catching Swans" on this CD is also condensed, and the last two sections of the piece are cut off. The version on the tape from 1983 lasts 11 minutes and 38 seconds, whereas that on the CD lasts 7 minutes and 36 seconds. From these examples, we can see music, even traditional pieces, are always changing. It would be a mistake to consider traditional pieces as fixed and not changeable. Musicologists should be able to understand why these traditional pieces change, but that is beyond the content of this recording review, and may deserve a specific study in the future.

The other player on the CD, Gao Hong, is currently on the faculty of Metropolitan State University of MacPhail Center for the Arts. She was born in Luoyang city in Henan Province, China. She began her musical studies at age eight, focusing on Chinese string instruments, and became a professional musician at age twelve. In 1986, she entered the Central Conservatory of Music in Beijing and became a student of Lin Shicheng. After graduating with honors in 1990, she was selected by the Beijing Song and Dance Troupe as a solo performer. She arrived in the United States in 1994. In her many solo performances in China, Japan and America, Gao Hong has always received excellent reviews and/or awards. Her performances have been broadcast internationally on radio and television. She has also appeared on numerous recordings.

Among the four pieces played by Gao Hong, "Dragon Boats" was a folk piece popular in the Jiangnan area. It describes the lively scene of the dragon boat race. On the fifth day of the fifth month of the Chinese calendar, people often hold dragon boat races on rivers or lakes. It is said this custom commemorates a famous ancient Chinese poet, Qu Yuan (c 340 - 278 B.C.). The

structure of the piece resembles that of traditional Chinese wind and percussion music. Although the piece has different versions, it is usually composed of several so-called "gong drum sections" (imitating the sound of a percussion ensemble), and other melodic sections (from various folk tunes) which alternate. Each melodic section symbolizes one dragon boat. Various playing techniques are used to imitate the sounds of not only gongs and drums, but also the cheering people and rowing boats. At the same time, it expresses the feelings of excitement and celebration shared by all people at the race. One more point on the piece "Dragon Boat" concerns its social background. While *qin* (seven string zither) music is basically a literati legacy, and the *suona* (double-reed pipe) is often played by musicians of lower social status, the *pipa* was played by both social groups, although they had different repertory. Literati often played the "civil" and "martial" pieces notated in traditional collections of *pipa* pieces edited by themselves; whereas musicians of low status usually played tunes adopted from folksongs or other pieces of the ordinary people. The "Dragon Boat" is from the repertoire of low-status musicians, so it is never notated in traditional *pipa* collections because the collections were all edited by literati. It seems only two versions of this piece are preserved nowadays: one was played by the famous street musician Abing; the other is transmitted and arranged by Lin Shicheng, and played by Gao Hong on the CD. Its presence is another reason for the value of this CD. "King Xiang Yu Takes off His Armor" (*Bawang Xie Jia*) and "Wild Geese Alighting on the Sandy Beach" (*Pingsha Luo Yan*), played by Gao Hong, are both "martial pieces" in the literati repertory. Both of them are in Hua Qiuping's *Pipa Score* from 1819. The latter was originally a "short piece" (*xiaoqu*); later on, it was enlarged and became a "long piece" or a suite in the *pipa* collection edited by Li Fangyuan (c. 1850-?) in 1895. Another piece played by Gao Hong, "Chen Xingyuan Placates the Tribesmen" (*Chen Xingyuan He Fan*), was originally a *zheng* (bridged zither) piece. Lin Shicheng adapts it for *pipa* and incorporates some performing techniques of the *zheng* in the *pipa* version.

The two pieces played as *pipa* duets are among the most famous Jiangnan Sizhu (silk and bamboo ensemble in the lower Yangtze River valley) repertoire. The instrumentation of Jiangnan Sizhu is flexible, although the *pipa* duet form is not often used. From these two pieces, people may enjoy the "heterophonic" style of Jiangnan Sizhu.

I would like to thank Professor Lin Shicheng and Ms. Gao Hong for providing such excellent performances on the CD. They allow us to enjoy not only the distinguished Pudong *pipa* style, but also the beauty of traditional Chinese music in general. I would also like to express my gratitude to Mr. Paul Dice and International Friendship through the Performing Arts for producing and publishing this wonderful CD, which definitely contributes to the preservation and dissemination of traditional Chinese music in the world.

Wu Ben
University of Pittsburgh

News and Information

The 10th Annual Meeting of the Association for Chinese Music Research

The 10th Annual Meeting of the Association for Chinese Music Research will be held, in conjunction with the Society for Ethnomusicology annual meeting, on October 31, 1996 (8-11pm); Howard Johnson Plaza-Hotel, Downtown, Toronto. The program of paper sessions, organized and chaired by Frederick Lau, is as follow: Alan Thrasher, University of British Columbia, "Temperament and Mode in the Instrumental Music of Southern China"; Yu Siuwah, Chinese University of Hong Kong, "The Chinese and Mongolian Aspects in the 18th-Century Manchu Court Music"; Jonathan Stock, University of Durham, "The Early History of Shanghai Opera"; Helen Rees, New College, "Resuscitating Baisha Xiyue: The Interplay of Local and Outside Influences in a Lijiang Naxi 'Folk Revival'"; Larry Witzleben, Chinese University of Hong Kong, "Cantopop and Mandapop in Pre-postcolonial Hong Kong: Identity Negotiation in the Performances of Anita Mui Yim Fong."

1997 Chinoperl Conference Call for Papers

The annual Chinoperl (Chinese Oral and Performing Literature) conference will be held, in conjunction with the AAS Annual Meeting, on March 13, 1997, at the Sheraton Chicago Hotel and Towers. Send proposals for panels and individual papers to Dr. Joseph S.C. Lam, Department of Music, University of Pittsburgh, Pittsburgh, PA 15260; e-mail: jsclam+@pitt.edu. The deadline of submissions is February 1, 1997.

1996 Chinoperl Conference

Chinoperl (Conference on Chinese Oral and Performing Literature) held its annual meeting on April 11, and 13, 1996, in Honolulu, Hawaii, in conjunction with the annual meeting of the Association for Asian Studies. The paper sessions, organized and chaired by Joseph Lam, were held on April 11 in the Double Seminar Room of the exquisite Center for Korean Studies on the campus of the University of Hawaii at Manoa. The business meeting, chaired by Bell Yung, was held on Saturday, April 13, at the Hilton Hawaiian Village Hotel. In the paper sessions, the Keynote speaker was Fei Shixun from the Guangdong Institute of Music Research, who delivered a paper entitled "Dancing in the Straw Mat Shack: A Cultural Heritage of Cultivation in the Remote Antiquity". Other papers presented included Sarah L. Anderson, Whitman College, "Western Theatrical Techniques in Two Recent Productions of Peking Opera"; Fan Pen Chen, University of Calgary, "Forbidden Fruits: Prohibitions Related to the Performing Arts During the Yuan, Ming and Qing"; Colin Mackerras, Griffith University, "A Revival in the Peking Opera: An Evaluation"; and Qin Shao, Trenton State College, "Home of Drama: Theater and Performances in Early Twentieth-Century Nantong". The sessions ended with Zhang Ling of the Shandong Economic College giving a demonstration/

performance on *zheng* music. Afterwards the participants joined for the annual Chinoperl Dinner at a nearby Chinese restaurant.

New Publications

Yung, Bell, Evelyn S. Rawski and Rubie S. Watson eds. 1996. *Harmony and Counterpoint, Ritual Music in Chinese Context*. Stanford: Stanford University Press, 323pp.

This collection of nine essays offers a panoramic discussion of ritual and music in Chinese context. The essays discuss many kinds of ritual and music, ranging from historical state sacrifices in Chinese and Korean courts to contemporary ceremonies in present-day Hong Kong, Taiwan and Yunnan, China. With a diversity of analytical perspectives and approaches, the essays illuminate the ways Chinese ritual and music express political authority and power, ethnicity, filial piety, personal emotions, and other fundamental concerns in the Chinese world.

Jonathan P. J. Stock. 1996. *Musical Creativity in Twentieth-Century China: Abing, His Music, and Its Changing Meanings*. Eastman Studies in Music 6. Rochester, NY: University of Rochester Press. xiv + 209pp, CD. ISBN 1-878822-76-4 (hard cover); $89.00, L45.00. University of Rochester Press, P.O. Box 41026, Rochester, NY 14604-4126; P.O. Box 9, Woodbridge, Suffolk IP12 3DF, UK.

This work examines the multiple and conflicting interpretations created around the life of the blind folk musician Abing (1893-1950). Abing is a household name in China, but, despite the central place he holds in Chinese music, he is little known, and his music rarely heard abroad. This detailed study of Abing, and the accompanying CD compilation of his best known pieces, reveal much about this unjustly neglected composer, and about the performance and reception of traditional music in contemporary China. Particular attention is given to the problematic category of the musical "work" in a tradition that relies heavily on improvisation and creative reworking of material. Abing's music has also taken strikingly different shapes since his death, notably in arrangements--some involving Western instruments--that adapt the music to changing tastes and ideological trends in the People's Republic of China, Taiwan, and overseas.

Shao Yuanfu ed. 1995. *Zengbian Mei'an Qinpu* 增編梅菴琴譜 [Revised and Enlarged Edition of Mei'an Collection of Qin Pieces], Gaoxiong: Taiwan Mei'an qinshe. Volume 1, 279pp; Volume 2, 230pp.

Mei'an qinpu is a traditional collection of *qin* pieces edited by Xu Lisun (Xu Zhuo) and Shao Dasu (Shao Sen), and published in 1931. The pieces were transmitted by Wang Binlu at Zhucheng city in Shandong province. The

performance of Wang and his pupils has been called Zhucheng school, and the *Mei'an qinpu* is the representative collection of this school. It has been reprinted for several times since its publication. The editor of *Zengbian Mei'an Qinpu* , Mr. Shao Yuanfu, is a son of Shao Dasu, one of the editors of *Mei'an qinpu*. The *Zengbian Mei'an Qinpu* consists of two volumes. Volume 1 is basically a reprint of the *Mei'an Qinpu*, but with some more pieces. Volume 2 consists of a critical study of the pieces, comparative study of different versions of the pieces, as well as other articles and letters about the *qin* pieces and performance.

For purchasing information, contact:
Mr. Kings Shao
222 Xingzhong Yilu, 11 F-4
Gaoxiong City
Taiwan

Du Yaxiong. 1995. *Zhongguo Minzu Jiben Yueli* 中國民族基本樂理 [Fundamental Theory of Traditional Chinese Music]. Beijing: Zhongguo wenlian chubanshe, 237pp.

This book introduces some fundamental musical concepts of traditional Chinese music, including temperament, sounds, tonal systems, scales, intervals, basic rhythmic patterns, keys, modes and forms. It also introduces different types of traditional notation as well as the number notation widely used in Chinese music. It is possibly the first monograph specifically on this topic.

For purchasing information, contact:
Prof. Du Yaxiong
The Conservatory of Chinese Music
Dewai, Sizhuyuan
Beijing 100101
The People's Republic of China

Wu Ganbo. 1996. Guoyue Suibi 國樂隨筆 [Essays on Chinese Music]. Hong Kong: Wenhua jiaoyue chubanshe, 163pp.

This book consists of decades of essays on Chinese music by the author published in newspapers in Hong Kong in recent years. The topics are rather diverse, including introducing musicians, instruments, genres, compositions, books of Chinese music, as well as critical essays on issues relevant to current situations on the music in Hong Kong, the mainland China and Taiwan.

For purchasing information, contact:
Mr. Wu Ganbo
Asian Study Center
Hong Kong University
Hong Kong

A Selected Annotated Discography of Pop and Rock[1] Albums in the People's Republic of China (1989-1995)

Peter Micic, Monash University
David Stokes, Melbourne University

中國大陸流行音樂磁帶及唱片目錄

以下目錄包括編者所收集的中國大陸近年來發行的流行音樂磁帶及唱片，編者還對每一條目做了簡明的注釋。它不可能是完全的，且在一定程度上反映了編者們個人的興趣。在各類流行音樂風格中，編者更注重搖滾音樂。

The aim of this discography is to provide a rough overview of Chinese rock and pop material available on cassette and compact disc. This is in no way a comprehensive discography, but merely a discography of materials we personally own. To be sure, our own personal music tastes and interests have largely determined what we have included and left out in the discography. Thus, while the area of Chinese rock music is strongly represented, the various styles of more commercially popular music are less well represented. Although Hong Kong and Taiwanese popular music has been a popular fixture of the PRC popular music market since the early eighties, we have chosen to restrict our discography to pop and rock artists from the PRC.

As with all projects of this sort the reviews actually reveal as much about the writers' personal tastes as they do about the work actually being reviewed. As such this project will no doubt reveal to the reader that we have little time for what we consider to be overtly commercial "corporate" music or the excessive pretensions that can be prevalent in "serious" rock music. Although we have been following the mainland Chinese pop and rock scene closely for some time now, we are well aware that our reviews of Chinese pop and rock albums in the People's Republic are unavoidably from a Western perspective. At times when we consider it appropriate we have mentioned the significance of certain artists or songs in the Chinese context, but to attempt in any way to speak from anything other than our own individual, Western perspectives would be both pretentious and pointless.

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[1] We are well aware that the deployment of such terms as 'pop' and 'rock' in the West are not unproblematic, and it should come as no surprise that there are similar conceptual problems in defining 'pop' and 'rock' in Chinese. Stated simply, genre concepts in popular music are very difficult to define and the ambiguities and blurring of distinctions of these terms fall outside the scope of this discography.

Due to differing cultural concepts of aesthetics, it is perhaps too easy to be overly critical as a Westerner reviewing Chinese rock and pop music. Many Westerners find the commercially popular 'pop' music of China, Taiwan, and Hong Kong to be bland and repetitive. Similarly with rock music, many may find production techniques, particular musical arrangements such as the use of "tacky" keyboards, and the abundance of ballads to be unconvincing and unappealing. Such aesthetic differences are exacerbated by the fact that rock music in China is still considered new and novel. Many Western listeners may find some features cliched and dated, such as the popularity among Chinese guitarists of flashy hard-rock-style guitar solos. Moreover, both Chinese listeners and musicians have in recent years been exposed to Western popular music in a wide range of genres virtually simultaneously. Many of these genres would appear to some Western listeners to be ideologically and/or musically at odds with each other, and often the juxtaposition of certain styles by Chinese musicians may seem inappropriate or unsophisticated.

Due to lack of space, we shall not deal with the large number of various artists' rock compilations released since the early nineties, many of which contain some gems in terms of experimenting with musical form and style. We do, however, review a number of single artist compilation albums. Those we review reflect only a small portion of a vast market, a large proportion of which are pirate releases.

From a musical standpoint, although most Chinese pop and rock songs are firmly anchored in familiar Western major and minor scales, composed in a style which might be called 'international pop and rock music', others combine indigenous as well as pop and rock stylistic elements. Like Western pop music, *liuxing gequ* (popular songs), sometimes called *tongsu gequ*, are of relatively short duration (three to five minutes) and in terms of structure, generally consist of simple strophic form with a refrain. The vocal parts are usually accompanied by an instrumental introduction and instrumental solo(s) between strophes, although where 'popular songs' or covers of folk songs appear as medleys there are no instrumental interludes. Rock music shares similar characteristics, but in terms of duration, songs can sometimes extend up to seven or eight minutes.

Names and titles are romanised according to the official pinyin system. It should be noted that often a number of parties are involved in various aspects of production, publishing, copyright, and distribution, especially when off-shore companies are involved. For the sake of brevity we give only the mainland Chinese publisher. Most of the artists reviewed here compose their own material [originally seen as a distinctive feature of rock music, but an increasing phenomenon in a variety of popular music genres], and we indicate only if this is not the case. In this paper, the following abbreviation is used: *YXSJ* [*Yinxiang shijie*], Audio and Video World, a popular music magazine published monthly in Shanghai.

Ai Jing

1993

Wode 1997 我的1997 [My 1997]
Publisher: Shanghai yinxiang chubanshe
This album includes the popular satirical ballad 'My 1997' and a cast of well-known rock names such as Zhang Yongguang on drums, Liu Yuan on tenor sax, Zang Tianshuo on keyboards, and He Yong on the Uigur pluck-stringed *rewapu*. All of the songs on this album are a collaborative effort, penned and arranged by Ai Jing, Wang Di, Chen Jin, Ai Di (Eddie Randriampionana) and others.

Chen Hong

1994

Zheyici wo shi zhende liuxialai pei ni 這一次我是真的留下來陪你
[This Time I'm Really Going to Stay By Your Side]
Publisher: Yunnan yinxiang chubanshe
'This Time I'm Really Going To Stay By Your Side' was voted one of the best songs and videos at the 1993 Music Video Awards in Beijing. The album also includes the very popular 'An Ancient Story' [*Gulaode gushi*] and 'Tender Affections For a Hunan Girl' [*Xiangnu duoqing*], the latter incorporating rhythmic patterns from Hunan regional opera [*Hunan bangzi*]. Almost all the songwriting and arrangements on this album combined the talents of Zhou Di, Guo Liang, and Luo Bing (the latter as a lyricist only) who are all members of The Compass.

Chen Jin

1993

Hong tousheng 紅頭繩 [Red Hairband]
Publisher: Shanghai yinxiang chubanshe
Chen Jin's music has been described as 'contemporary expressionist punk' [YXSJ, July 1995, p.10]. However, neither this grandiose label nor a cast of musicians which reads as a veritable who's who of Chinese rock [Ai Di, Cao Jun, Zhang Yongguang, Zhao Muyang, Cui Jian, Wang Di, Liu Xiaosong, Liu Yuan] can save this collection of insipid ballads and lame attempts at funk and reggae from Chen Jin's uninspired song writing and singing.

Chen Lin

1995

Haipa aishang ni 害怕愛上你 [I'm Afraid Of Falling In Love With You]
Publisher: Zhongguo yinyuejia yinyue chubanshe

Chen, not to be confused with Cheng Lin, came to public attention in 1993 with 'I'll Never Understand Your Tender Feelings' [*Nide rouqing wo yongyuan bu dong*]. There is nothing remarkable about Chen Lin's voice, and she succeeds in sounding like any other mainstream female pop singer.

Cui Jian

1989

Xin changzhenglushangde yaogun 新長征路上的搖滾 [Rock On The New Long March]
Publisher: Zhongguo lüyou shengxiang chubanshe
With Ado band
Generally acclaimed as China's first rock album. Tracks include 'Nothing At All' [*Yi wu suoyou*] and 'Its Not That I Don't Understand' [*Bushi wo bu mingbai*], his two most popular songs and those most responsible for his depiction by many as the 'spokesperson for his generation'. This is an album of melodic rock with touches of Chinese instrumentation. The ballads 'Flower House Girl' [*Huafang guniang*] and 'Phoney Wandering Monk' [*Jiaxingseng*] stand out as melodic and lyrical highlights.

1991

Jiejue 解決 [Solve]
Publisher: Zhongguo beiguang shengxiang yishu gongsi
Musically harder and more aggressive than Rock On The New Long March, sometimes reminiscent of English punk band The Clash. Less popular than his debut, but considered by some to be a greater artistic success. Highlights include the hyperactive title track with its running bass figure punctuating the melodic line, the controversial 'Red Cloth' [*Yikuai hongbu*], 'Opportunists' [*Touji fenzi*], a song written for the student protesters in 1989, and a cover of He Jingzhi and Ma Ke's revolutionary classic Nanniwan, which caused public outrage in some circles.

1993

Beijing Cui Jian xianchang shikuang luyin 北京崔健現場實況錄音 [Cui Jian Live In Beijing]
Publisher: Zhongguo lüyou chubanshe
A live recording of a fund-raising concert in aid of cancer research, featuring songs from Cui Jian's first two studio albums.

1994

Hongqi xiade dan 紅旗下的蛋 [Eggs From The Red Flag]
Publisher: Shenzhenshi jiguang jiemu chuban faxing gongsi
This aggressive and uncompromising album further alienated Cui Jian from mainstream audiences and the popular media, whilst being hailed by a loyal minority [and some Western commentators] as his greatest work to date. Frantic saxophone and *suona* [double-reed shawm] lines twist around

jagged guitar rhythms while Cui Jian spits out acerbic, often cryptic lyrics, ranging from the deeply personal to the blatantly political. Elements of punk, funk, rap, jazz and both traditional/folk and revolutionary Chinese music are brought together with astonishing coherence. Stand out tracks include the politically charged title track, the manic opener 'Flown' [*Feile*], where the listener is ambushed by artillery barrages of syncopated rhythms, and the powerful, impassioned ballad 'Final Complaint' [*Zuihoude baoyuan*], replete with some wonderful ascending falsetto phrasing. This album is probably the most challenging, mature and accomplished rock album yet to emerge from China. Rumour has it that it has been banned from further release.

'85 Huigu '85回顧 ['85 Looking Back]
Publisher: Zhongguo changpian zonggongsi
Embarrassing re-release of early pre-rock Cui Jian doing a number of Western and Japanese popular songs, including 'Hello', 'I Can't Live If Living Is Without You', and 'Talking In Your Sleep', some in English and some with Chinese lyrics. Also features Cui Jian's earliest attempt at song-writing 'Hard Journey' [*Jiannanxing*]. This album is only really of interest to archivists or those who find pleasure in hearing a non-native speaker trip and fumble over the English language.

Compilation Albums [No release dates given. Possibly pirate releases.]

Nanniwan 南泥灣
Publisher: Jiangsu yinxiang chubanshe
Tracks from the first two albums, plus two tracks written by Huang Xiaomao and Cui Jian, 'Return of the Prodigal', [*Langzigui*] and 'Wrong Umbrella' [*Nacuode Yusan*].

Yi wu suoyou jingxuan 一無所有精選 [Nothing To My Name: A Classic Selection]
Publisher: Heilongjiang yinxiang chubanshe
Tracks from first two albums.

Hongqi xiade dan 紅旗下的蛋 [Eggs From The Red Flag]
Publisher: Fujian xiangyu yinxiang chubanshe
Presumably a pirate release. Tracks from the first two albums plus the two songs written with Huang Xiaomao. Released shortly before the new release of the same name, using cover art taken from pre-release advertising.

Dou Wei

1994
Hei Meng 黑夢 [Black Dreams]

Publisher: Shanghai shengxiang chubanshe
In Black Dreams Dou Wei, in a drastic change from his Black Panther days, takes on the sound of British post-punk/Gothic bands such as Bauhaus and The Cure. Although the insistent beat, monotone vocal delivery, and pessimistic feel of such a style may alienate many listeners, the insightful, often introspective lyrics, precise song writing, and Dou Wei's distinctive dark and subdued voice make this one of the most progressive and mature rock albums yet to emerge from China, and has been a surprising commercial success.

1995

Yanyangtian 艷陽天 [Sunny Days]
Publisher: Magic Stone Music
On first listen this album appears lighter and poppier than 1994's Black Dreams. This initial impression is misleading though, and is probably due to the brighter, clearer production and Dou Wei's more open singing style on many of the tracks. This album lacks the immediately catchy tracks present on Black Dreams, but after a few listens begins to reveal itself as more complex and strangely compelling. Sunny Days has a number of slower songs, features more extensive use of keyboards, and has a much wider variety of vocal styles, with chanting, multi-tracked harmonies, and heavily effects-treated vocals complementing the monotone delivery which was the trademark of Black Dreams. Whilst still drawing heavily from an '80s British post-punk/Gothic sound, Dou Wei has broadened the range of styles present on this album without losing any coherence. Some tracks are reminiscent of 1970s David Bowie/Brian Eno collaboration, whilst instrumentation shows a range of influences, both Western and Chinese. Dou Wei's lyrics, while superficially lighter than the pervasive gloom of Black Dreams, are often more cryptic than ever. It is heartening to see that despite the apparent 'commodification' of rock in China, Dou Wei has resisted the temptation to play it safe and, while this album is professionally produced and marketed, he is still treading an adventurous, individual, and often maverick musical path.

He Yong

1994

Lajichang 拉圾場 [Garbage Dump]
Publisher: Shanghai shengxiang chubanshe
He Yong is acclaimed as China's premier punk rocker, but this album is more varied than its label would suggest. The first two tracks, the title track and 'Girl You're Pretty' [*Guniang Piaoliang*] fit this label with their frenzied vocals and acerbic lyrics, but the rest of the album features pensive ballads incorporating 'traditional' Chinese instruments, an attempt at calypso, and the plodding march of 'Ghost' [*Youling*], which includes a large quote from 'The Yao Dance' and echoes Jean Michel Jarre's 'Fishing

Junks At Sunset' in its arrangement. Despite the rage and contempt for society so forcefully expressed in the opening tracks, He Yong divests his punk rock garb in the popular ballad 'Bell Drum Tower' [*Zhonggulou*] and portrays the conventional as good and conformity as normal. Although patchy in places and suffering from overcautious production (He Yong's brash approach deserves to have the rough edges kept more intact), the variety and passion of this album makes for enjoyable and rewarding listening.

Heibao [Black Panther]

1992

Heibao 黑豹 [Black Panther] [Self-titled album]
Often referred to as *Hei Bao Yi* [Black Panther One]
Publisher: Zhongguo yinyuejia yinxiang chubanshe
One of China's seminal rock releases, and also immensely popular. Essentially accessible soft metal, with a range from melodic ballads, such as 'Afraid You're Shedding Tears For Yourself' [*Pa ni wei ziji liulei*] to up-tempo rockers such as 'In My Eyes' [*Yanguangli*] and 'Filled With Shame' [*Wudi zirong*] , with some catchy pop numbers such as 'Don't Break My Heart'. Fine vocal performance and song-writing contributions from Dou Wei.

1993

Guangmang zhi shen 光芒之神 [God of Light]
Subtitled "II" and generally referred to as *Hei Bao Er* [Black Panther II]
Publisher: Zhongguo yinyuejia yinxiang chubanshe
Recorded after Dou Wei's departure, a slicker, more pretentious album, closer to the negative implications a "soft metal" tag often implies in Western rock. More impassioned ballads and anthemic rockers, but lacking the spirit of their first release, a sentiment echoed by many Chinese listeners.

No release date given

Zhenhan jinqu huigu 振撼金曲回顧 [Earth Shaking Hits]
Publisher: Heilongjiang yinxiang chubanshe [Possibly a pirate release]
Compilation album containing eight tracks from Black Panther One, one from Black Panther Two, and 'Don't Go Destroying' [*Bie qu zaota*] a track from 1993's *Zhongguo da yaogun* [China Rock] various artists album.

Huxi 呼吸 [The Breathing]

No release date given. This album was released outside China [Hong Kong, Taiwan, Singapore, Malaysia] in 1990, but was not released in China until

1992. At least two 'versions' of this album exist. Some may be pirate releases.
Huxi 呼吸 [The Breathing] [Self-titled album] 'Version 1'
Publisher: Zhongguo guangbo yinxiang chubanshe
Co-produced by Kenny Bloom.
This combination of acoustic guitar picking, hard rock power chords, high-pitched lead guitar, and powerful female vocals, while something new to most Chinese listeners (especially a few years ago), would come across as soulless and cliched to most Western listeners. This collection of anthemic rockers and impassioned power ballads bring back unwelcome memories of some of the more embarrassing musical memories of the 1970s. This very early Chinese rock album, with its abundance of rock cliches and 'Let me stand tall' type lyrics even sounds dated in the context of Chinese rock's short history. The musical differences at the core of this band came to a head when main songwriter and second guitarist Gao Qi left in 1992 to form a heavy metal band, *Chao Zai* [Overload], although lead guitarist Cao Jun plays all the guitar on this album. The Breathing have presumably now disbanded, as vocalist Wei Hua (Wayhwa) is now pursuing a more pop-oriented solo career. She has recently launced her first debut solo album Modernization [*Xiandaihua*].

Huxi 呼吸 [The Breathing] [Self-titled album] 'Version 2'
Publisher: Shenzhenshi jiguang jiemu faxing chubanshe
Omits two tracks from 'version 1', and has two extra tracks. The track order also differs.

Li Chunbo

1993

Yifeng jiashu 一封家書 [A Letter Home]
Publisher: Zhongguo changpian Guangzhou gongsi
Li's first album, *Xiaofang* (1993) was seen by some as signalling the arrival of a pop music from Guangzhou competing with and superior to Cantopop in Hong Kong, to say nothing of 'northern style' pop and rock. Li's style has been called country rock [*xiangcun yaogun*], although few rock aficionados would consider his style to be rock. In reality, it differs little from mainstream Chinese pop music. Li's lyrics are plain, simple, and direct. The opening lines to 'A Letter Home' are "Dearest mum and dad, how are you?/Are you busy with work?/How's your health?/Everything's fine here in Guangzhou, please don't worry..."

Li Xiaoyan

1995

Baomei 豹妹 [Sister Panther]. A reference to her close ties with the band Black Panther.
Publisher: Zhongguo yinyuejia yinxiang chubanshe
Although not responsible for any of the song writing on this, presumably her first, album Li Xiaoyan stamps her own personality on it with a gutsy, soulful vocal performance. Although some female vocalists may be technically superior to her, the depth of feeling and slight huskiness in her voice and her confident delivery make for perhaps the most distinctive and strongest female voice in Chinese rock. Not only does she handle the driving rock numbers, such as the opener 'Recollections' [*Jiyi*], with confident ease, but gives scintillating, passionate performances on the haunting ballads 'I've Been Cheated By Myself' [*Wo bei ziji qipian*] and 'Together For Ever' [*Xiangban dao yongyuan*]. Whilst having a fairly standard mix of rock numbers and ballads, this album does throw up a few surprises such as the r&b/boogie woogie of 'Returning To My Dreams' [*Huidao mengzhong*] and the funky organ-driven 'Change' [*Gaibian*]. As guitarist and main song writer Xiao Yiping (a stalwart of the Beijing rock scene) has a strong presence on this album. Although a couple of the songs fall a bit flat, and it may lack the artistic depth of works by artists such as Cui Jian or Dou Wei, this is a refreshingly energetic and honest album and signals the arrival of a great new talent with huge potential.

Lin Qing

1995

Zuanxin koudai 鑽心口帶 [Intimate Pocket]
Publisher: Zhongguo changpian Guangzhou gongsi
This is Lin Qing's third album, and despite his passion for meat and hot chillies (as we are informed in the sleeve notes), it proves to be extraordinarily bland and tasteless. One can only speculate as to why China Records decided to release an album featuring such truly forgettable songs as 'God, Please Have A Cigarette' [*Shangdi ya! Qing nin xizhi yan*] and 'I Want To Fly' [*Wo yao fei*].

Lun Hui 輪迴 [Again]

1995

Chuangzao 創造 [Create]
Publisher: Zhongguo changpian Shanghai gongsi
Energetic hard rock with a couple of ballads. Songs well written and performed with an exceptional performance from vocalist Wu Tong. A very cohesive and focussed album, especially for a debut.

Mao A'min

1994

Mao A'min 毛阿敏 [Self-titled album]
Publisher: TVB Talent Department, Hong Kong.
The ten songs on this album are unashamedly romantic, its themes and textures coming straight from the highly predictable terrain of Cantopop and Western pop. There are shades of Sade in 'I'll Steal Your Heart In My Dreams' [*Mengzhong zhuazhu nide xin*], pseudo-pentatonic motifs on synthesisers between electric guitar riffs and a great tenor sax solo by Liu Yuan in 'A True Woman' [*Zhenshide nüren*], and the energetic Janet Jackson-esque 'Love Is A Game For Two' [*Aiqing shi liangge rende youxi*]. Mao's most compelling musical attribute continues to be her voice, which displays feats of versatility and control which transcend most of her colleagues' vocal efforts by virtue of its technical strength and emotional vitality. Witness, for instance, the opening bars of 'Aspirations' [*Kewang*] or the 'north west wind' song 'A Woman Is Not The Moon' [*Nüren bushi yueliang*]. Most of the songs on this album are written by San Bao and Luo Bing, two of the most sought out composers/songwriters in the PRC today.

Miankong 面孔 [The Face]

1995

Huo de benneng 活的本能 [The Instinct of Fire]
Publisher: Neimenggu yinxiang chubanshe
Very contemporary hard rock, with shades of the Red Hot Chilli Peppers [minus the funk] in both visual image and, to a lesser extent, in sound. Side A is excellent with the hard rocking 'I Need' [*Wo xuyao*], the acoustic ballad 'Shadows' [*Yingzi*], and the atmospheric 'Dreams' [*Meng*] the stand-out tracks. Side B provides a similar mix of slower numbers and fast-paced rock tracks, with the opener 'Ode To Joy' [*Huanle song*] opening with a choral arrangement of Beethoven's 'Ode To Joy' before this melody is taken up as the basis of a heavy metal guitar riff. The Face have come a long way since the woeful 'Give Me A Little Love' [*Gei wo yidian ai*] was included on the 1992 *Zhongguo huo* [China Fire] compilation, and can now boast a sound which is, in the context of current trends in Western rock, the most contemporary sound yet to come from China's rock scene. The late Zhang Ju, formerly of Tang Dynasty, guests as bass player on all but one track of this album.

Mu Yang [Also known as Zhao Muyang]

No release date

Liulang 流浪 [Wandering]
Publisher: Beijing dongfang yingyin gongsi

Mu Yang has drummed for countless bands and solo artists in Beijing, and here assembles an all-star cast of musicians, including Ai Di, Liu Junli, Zang Tianshuo, Li Tong & Liu Xiaosong. While this obviously makes for some good musicianship, sadly neither Mu Yang's song writing or singing really make the grade. Apart from two unimaginative rockers this album is entirely ballads, generally about lost love or longing for a distant home. Although one or two of these make for pleasant enough listening, a whole album of such material becomes a tedious and almost embarrassing experience.

Na Ying

1994

Wei ni zhaosi muxiang 為你朝思暮想[I Pine For You All Day Long]
Publisher: Zhongguo tangyi yinxiang chubanshe
Since signing a contract with Saite Cultural Development Company in Beijing and Fumao Records in Taiwan in 1993, Na Ying has become one of the most exciting singers to emerge on the Chinese pop scene. Jin Zhaojun, a critic of popular music based in Beijing, says of the song 'Want To Leave But I'm Still Here' [*Yuzou hailiu*]: "[I]n terms of melody, the song has a special lingering charm to it. Moreover, it finds cognisance in an early stage of Chinese pop music by melding folk song 'source material' with pop" (Jin p.2). This album also includes the irresistible title track and the Linda Ronstadt-esque 'When I'm Awake I'm Dreaming' [*Xingshi zuomeng*].

Tangchao 唐朝 [Tang Dynasty]

1992

Tangchao 唐朝 [Tang Dynasty] [Self-titled album]
Publisher: Zhongguo yinyuejia yinxiang chubanshe
China's seminal heavy metal act, and allegedly China's highest selling rock album to date, this album is complete with throaty vocals, distorted guitars, anthemic choruses, screaming guitar solos, and the obligatory acoustic ballad, with traces of Chinese percussion and vocal styles, and lyrics lauding the glories of China's past. Surprisingly uncompromising for such a commercially successful album.

1995

Zhang Ju changci renshi! Zuijin jinian zhuanji 張炬長辭人世！最近几年專集 [Zhang Ju Has Passed Away! Latest Commemorative Album]
Publisher: Qinghai wenyi yinxiang chubanshe [Probably a pirate release]
A re-release of the first album in commemoration of the death of bassist Zhang Ju, with one track replaced with Tang Dynasty's version of 'The Internationale' [*Guoji Ge*].

Teng Ge'er [Tenguhr]

1994

Mengsui fengpiao 夢隨風飄 [Dreams Floating In The Wind]
Publisher: Zhonghua wenyi yinxiang lianhe chubanshe
Tenguhr's voice has been described as "...a knife that cuts into the listener's soul" (See 'The Mongolian' in *The Straits Times* [Singapore], October 12, 1992, p.9). The soundscape of this album has a very distinct 'north west wind' feel, as heard in the title track, which opens side A. This album also includes the pop-rock anthem 'Yellow Is Yellow' [*Huang jiushi huang*], an ode to the Yellow River and its environs as the bedrock of Chinese culture. Tenguhr's voice displays subtle dynamic contrasts, in particular his impressive crescendos.

Teng Ge'er and Cang lang 騰格爾與蒼狼 [Tenguhr and Black Wolf]

1994

Teng Ge'er yu Cang lang 騰格爾與蒼狼 [Tenguhr and Black Wolf] [Self-titled album]
Publisher: Zhongguo yinyuejia yinxiang chubanshe
On this album Tenguhr breaks from his normal 'north-west wind'/pop mold by teaming up with the rock band Black Wolf as his backing band. Tenguhr features as lead singer, plays acoustic guitar and wrote all but three of the songs. Of these three, one is by band keyboardist Tu Tu, one is a Yunnan folk song, and the other is a cover of the 'north-west wind' hit 'Red Sorghum' [*Hong gaoliang*], featured in the movie of the same name. Several members of Black Wolf are also in New Alliance [*Xin Di*], including the ubiquitous Zhao Muyang and Xiao Yiping, who was also one of the creative linchpins behind Li Xiaoyan's 'Sister Panther' [*Baomei*] album. Although there are a few 'north-west wind' tinges, this is essentially user-friendly rock, with acoustic guitar and piano featuring strongly, and plenty of 'rock' guitar power-chords and lead solos. Tenguhr's voice, as always, is powerful and expressive, and this album is a pleasant enough but ultimately unexciting listen.

Wang Lei

1994

Chu Men Ren 出門人 [Away From Home]
Publisher: Yunnan yinxiang chubanshe
With a post-punk/Gothic look, and sometimes sound, Wang Lei has produced one of China's most interesting albums yet. While generally based around acoustic ballads, unexpected forays are made into funk and rock, with the sounds of train station PA systems, street noises, conversation, and breaking glass appearing between, and occasionally during, songs. Many of

the tracks are partially a cappella, with odd phrasing and harmonies adding interest, making for an album which comes across simultaneously as simple and stripped back, and yet complex and multi-layered.

Wei Wei

1992

Chengming jinqu 成名金曲 [Popular Hits]
Publisher: Shenzhen jiguang jiemu chuban gongsi
Wei Wei became the first mainland pop singer to win a prestigious award at the 24th International Singing Competition in Poland in 1987. This album features some of her most well-known hits including 'Devotion To Love' [*Aide fengxian*], 'Heartfelt Wish' [*Xinyuan*], and the wildly popular 'Windlass, Woman and Well' [*Lulu, nüren, jing*].

1993

Yongyuan shi qingren 永遠是情人 [Twilight] [This album has both Chinese and English titles. The Chinese title translates as 'Lovers For Ever']
Publisher: Jointly published by Zhongguo wenyi yinxiang lianhe chubanshe and Xinjiapo guoji wenyi youxian gongsi
Twilight, co-produced by her husband Michael J. Smith, features Wei Wei singing Chinese folk song covers and eight songs in English. The songs sung in English highlight the dilemma of talented mainland Chinese pop and rock singers who may wish to break into a global English speaking market overseas. There are problems and elocution is one of them. The songs are penned by Michael J. Smith, Todd Smith, and Anders Sandstrom. Wei Wei is renowned more for her style and interpretive skills singing 'north-west wind' songs and patriotic songs. While this album will make little impression on her Chinese audiences, it is very much an experimental album for her and shows promising potential.

Xu Peidong

1993

Banyuande jingzi 半圓的鏡子 [Half A Mirror]
Publisher: Zhongguo changpian gongsi
Songwriter Xu Peidong is well-known for his collaboration with the elderly Zhang Li and together they have written a string of megahits for television. This album released in March 1993 features Xu singing his own songs. His music and style is essentially anchored in a 'northern-style' pop music with distinctive north-eastern stylistic 'folk' influences.

Yang Yuying

1993

Deng ni yiwannian 等你一萬年 [I'll Wait For You For Ten Thousand Years]
Publisher: Guangzhou xinshidai yingyin gongsi
Yang joins the ranks of a growing number of mainland pop singer whose target audiences are mainly teenagers. Such singers, known as *Qingchunpai* ['Teeny bopper'] are packaged and promoted by record companies and come complete with their attendant musical repertoire and performing style, in many ways similar to their Western counterparts such as Kylie Minogue, Boyzone, and Boyz II Men. The songs are highly predictable and insipid pop. Songwriters on this album include Bi Xiaoshi, Zhang Fuquan, and Song Jin.

Zang Tianshuo

1995

Wo zhe shinian 我這十年 [My Last Ten Years]
Publisher: Shanghai yinxiang gongsi
Zang Tianshuo was the lead singer, keyboardist, and main creative force in the band *1989*. This is his first album and includes both songs by *1989* and solo tracks, including the wildly popular 'Friend' [*Pengyou*]. While Zang displays technical competence and stylistic variety, his approach to rock music would seem too clinical and formulaic for many rock aficionados. The gravel-like vocal style in many of the songs has the subtlety of a three-tonne cement mixer. Listen, for instance, to the forgettable vocal cadenza in 'I'm Just This Way' [*Wo jiushi zheyang moyang*]. The lyrics, however, make this album worthwhile.

Zhao Jiang

1994

Neidiren 內地人 [Fellow Countrymen] Subtitled "Rock and Roll"
Publisher: Beijing yishu wenhua chubanshe
While lacking the sophistication and depth of artists such as Cui Jian or Zhang Chu, this album is a refreshingly unpretentious collection of mid-paced rockers and slower ballads, sometimes with a reggae lilt. There is an endearing innocence inherent in Zhao Jing's personal ballads, which steer clear of most of the usual lyrical cliches, and his wry observations of a society he sees as overly embracing consumerism and Westernisation.

Zhang Chu

No release date given

Yike buken meisude xin 一顆不肯媚俗的心 [A Heart That's Not Like The Rest]
Publisher: Zhongguo luyin yinxiang chubanshe.
Zhang Chu's first, fairly obscure, album. Although credited as lead vocalist on the cover he only takes lead vocals on three of the ten tracks, all written by himself. Both musically and lyrically, this album shows the influence of the 'north west wind' musical style and the roots-seeking mentality both prevalent in the mid-late 1980's. The lyrics, while literate enough by most rock standards, lack the cleverness and insight of his later work, and the music is unfocused and lacking in conviction, showing little promise of what was to come.

1994

Gudude ren shi kechide 孤獨的人是可恥的[It's Shameful To Be Alone]
Publisher: Shanghai shengxiang chubanshe
Melodic, acoustic guitar-driven rock with clever, sometimes cryptic, lyrics mixing social satire with more personal, introspective numbers. Both Zhang Chu's song writing and soulful singing are vastly improved from his debut. Slower songs predominate on this powerful, consistent, and cohesive album.

Zhang Xing

1995

Wo you huilaile 我又回來了 [I'm Back Again]
Publisher: Beijing beiying luyin luxiang gongsi
Zhang Xing, considered by some to be China's first rock star, made quite a name for himself in 1984 when he was arrested on charges of promiscuity. Musically and lyrically this album wanders over all too familiar ground and would be of interest only to loyal Zhang Xing fans.

Zheng Jun

1994

Chi luoluo 赤裸裸 [Nothing With] [This is the translation given on the cassette sleeve. A more appropriate translation may be 'Naked?!']
Publisher: Zhongguo yinyuejia yinxiang chubanshe
Apparently Zheng Jun refers to his music as 'New Music' [*Xin yinyue*], as opposed to rock [*Yaogunyue*]. Despite this, this album fits fairly comfortably into the category of rock, being made up mainly of fairly straightforward rock numbers, with a couple of acoustic ballad and an R&B/boogie number 'Mark Of Honour' [*Paifang*] thrown in for good measure. The stand-out tracks are the title track, an energetic rocker

[presented in both acoustic and "hard rock" forms], the immensely popular 'Back in Lhasa' [*Huidao Lasa*], a catchy anthemic number which despite its "ethnic" vocal part (Tibetan? mock Tibetan?) is essentially a rock song, and the moody ballad 'Grey Girl' [*Hui guniang*], translated on the cassette cover as 'My Cinderella'. Zheng Jun's catchy song writing and some pleasant acoustic guitar playing are highlights of this album, but Zheng Jun's singing lacks the power or distinctiveness to raise this album to a higher plane.

Zhinanzhen 指南針 [The Compass]

1994

Xuanze Jianqiang 選擇堅強 [Choose Strength]
Publisher: Zhongguo changpian Guangzhou gongsi
Although claiming to fuse a variety of musical styles, this is a fairly straight rock album, reminiscent of "classic rock" such as '70's Bruce Springsteen. The band really hit their straps on the faster guitar-driven rockers, many of them anthems to individuality, where vocalist Luo Qi's powerful voice, one of the best female voices in Chinese rock, really comes to the fore.

Bie Guan Guoqu Zenyang 別管過去怎樣 [Don't Worry What The Past Was Like] [Also titled "2"]
Publisher: Guoji Wenhua Jiaoliu Yinxiang Chubanshe
This album has only four songs and four instrumental pieces, and only two of the songs are new. One of them is a reworking of a song from their first album and one is a cover of 'I'll Never Understand Your Tender Feelings' [*Nide rouqing wo yongyuan bu dong*], which, although co-written by guitarist Zhou Di and band lyricist Luo Bin with Ding Yuan, was originally sung by Chen Lin. Whilst the songs have lost the catchy rock feel of the first album, the instrumentals live up to Zhinanzhen's earlier aim of playing 'fusion', and compare favourably with much of the work of China's much talked about "jazz" band, Tien Square. Vocalist Luo Qi has recently left the band, leaving a question mark over its future.

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Current Bibliography on Chinese Music

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"Current Bibliography" lists recent publications focusing on Chinese music and music in China (including dance, theatre, opera, and narrative forms) written in English and selected Western languages. The bibliography is divided into four sections:

1) books (and book reviews) and articles;
2) dissertations and theses;
3) brief articles (listed under the journal or magazine titles);
4) audio-visual materials (and reviews).

Comments regarding formatting and materials to be included will be appreciated. In many cases, I relied on electronic and on-line databases which tend to be inconsistent in capitalization and romanization formats and often do not include diacritics. Several of our most useful sources for bibliographic citations (such as RILM) have not been published recently, making it difficult to locate sources, particularly in languages other than English. I apologize in advance for omissions and errors in the entries.

Readers are invited to submit bibliographic information on recent publications, including corrections to the present list. To insure accurate and complete information, readers and writers are encouraged to submit copies of the publications or of tables of contents from journals. Please send citations, suggestions, information, and publications to: **Sue Tuohy, Folklore Institute, Indiana University, Bloomington IN 47405 U.S.A.; phone: 812-855-4742; e-mail: tuohys@indiana.edu.**

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